

Ed. 1. angle p. 10.

*For an
360° - 382°*

No.



58.

Dedicated, by Permission, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS
UPON
ROMEO and JULIET,
AND
TWO GENTLEMEN of VERONA.
BEING THE FIFTY-EIGHTH NUMBER OF
BELL's Edition of
SHAKSPERE's WORKS.

London: Sold by the Proprietor, BRITISH-LIBRARY, Strand.
Price One Shilling and Sixpence.

To the PUBLIC.

THIS Work is intended to supercede the necessity for any other Edition whatever, as it will be calculated to gratify every class of Readers.

The Plan is to print each Play, *singly*, and *entire*, from the last revisions of Dr. SAMUEL JOHNSON, and GEORGE STEEVENS, Esq. &c. with *their Characters* of the Play, and *the Origin of the Fable*, as an introductory Preface to each Play.

The Plays to be printed *on two sorts of paper*; the best of which will be *superfine writing-post quality*, on a new *Bourgeois Letter*, cast and *delicately dressed on Purpose*.

The First Number is The TEMPEST, beautifully embellished.

The Second Number is MEASURE for MEASURE, ditto.

The Third Number is MACBETH, ditto.

The Fourth Number is MUCHADO ABOUT NOTHING, ditto.

The Fifth Number is HAMLET, beautifully embellished.

The Sixth Number is ROMEO and JULIET, ditto.

The Seventh Number is the MERCHANT of VENICE, ditto.

The Eighth Number is the MERRY WIVES of WINDSOR, ditto.

The Ninth Number is JULIUS CÆSAR, ditto.

The Tenth Number is MIDSUMMER-NIGHT's DREAM, ditto.

The Eleventh Number is TITUS ANDRONICUS, ditto.

The Twelfth Number is TWELFTH-NIGHT, ditto.

The Thirteenth Number is LOVE's LABOUR's LOST, ditto.

The Fourteenth Number is TIMON of ATHENS, ditto.

The Fifteenth Number is TROILUS and CRESSIDA, ditto.

The Sixteenth Number is AS YOU LIKE IT, ditto.

The Seventeenth Number is OTHELLO, ditto.

The Eighteenth Number is the COMEDY of ERRORS, ditto.

The Nineteenth Number is KING HENRY V. ditto.

The Twentieth Number is KING LEAR, ditto.

The Twenty-First Number is KING HENRY IV. Part I. ditto.

The Twenty-Second Number is KING HENRY IV. Part II. ditto.

The Twenty-Third Number is TAMING OF THE SHREW, do.

The Twenty-Fourth Number is CYMBELINE, ditto.

Twenty-Fifth Number is ALL's WELL THAT ENDS WELL, do.

The Twenty-Sixth Number is KING HENRY VI. Part. I. ditto.

The Twenty-Seventh Number is KING HENRY VI. Part II. do.

The Twenty-Eighth Number is KING HENRY VI. Part III. do.

The Twenty-Ninth Number is KING RICHARD III. ditto.

The Thirtieth Number is KING JOHN. ditto.

The Thirty-First Number is KING HENRY VIII. ditto.

The Thirty-Second Number is KING RICHARD II. ditto.

The Thirty-Third Number is The WINTER's TALE, ditto.

LL The Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.

II The Thirty-Fifth Number is CORIOLANUS, ditto.

TT The Thirty-Sixth Number is ANTONY and CLEOPATRA do.

LL

II

II

other
lafs of

he laf
VENA
of the

whic
Letter

d.

itto.

to.
dim

ditto

itto.
lo.

, do.
to.
do.
do.

do.

VI.

365.



Engraved by Anker Smith from a Picture in Gloucester Palace.

WILLIAM WARBURTON,
BISHOP OF GLOUCESTER.

London. Printed by I Bell British Library Strand Feb'y 7. 1788.

LONDON

Printed, and under the Direction of,

British Library, STRAND,

By Royal Appointment to the Prince of Wales.

M DCC LXXXVII.

Engraved by J. G. Smith from a drawing by George Smith

WILLIAM WAREBURY

BISHOP OF EXETER

London: Printed and Sold by J. G. Smith, 1785

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

ROMEO and JULIET,

WRITTEN BY

WILL. SHAKSPERE.

—*SIC ITUR AD ASTRA.*

VIRG.

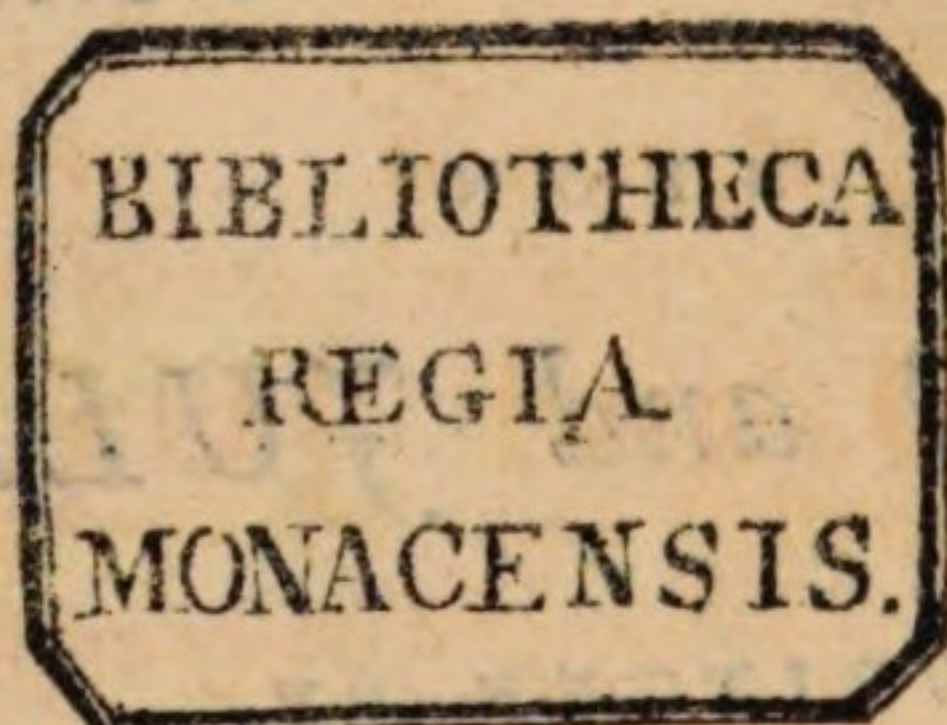
LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES,

M DCC LXXXVII.





ANNOTATIONS

UPON

ROMEO and JULIET.

PROLOGUE.

THIS prologue, after the first copy was published in 1597, received several alterations, both in respect of correctness and versification. In the folio it is omitted.—The play was originally performed by *the Right Honourable the Lord of Hunsdon his servants.*

In the first of K. James I. was made an act of parliament for some restraint or limitation of noblemen in the protection of players, or of players under their sanction.

STEEVENS.

ROMEO and JULIET.] BREVAL says, in his Travels, that, on a strict inquiry into the histories of Verona, he found that Shakspeare had varied very little from the truth, either in the names, characters, or other circumstances of his play. STEEVENS.

I believe that Shakspeare formed his drama on the poem entitled *The Tragical Hystory of Romeus and Juliet*, 1562, rather than on Painter's Novel, for these reasons:

1. In the poem the prince of Verona is called *Escalus*; so also in the play.—In Painter's translation from Boisteau he is named *Signor Escala*, and sometimes *Lord Bartholomew of Escala*. 2. The messenger employed by Friar Lawrence to carry a letter to Romeo, to inform him when Juliet would awake from her trance, is in Painter's translation called *Anselme*; in the poem, and in the play, Friar *John* is employed in this business. 3. The circumstance of Capulet's writing down the names of the guests whom he invites to supper, is found in the poem and in the play, but is not mentioned by Painter. 4. Several passages of *Romeo and Juliet* appear to have been formed on hints furnished by the poem, and some expressions are borrowed from thence.

With respect to the name of *Romeo*, this also Shakspeare might have had from the poem; for in one place that name is given to him. MALONE.

It is plain, from many circumstances, that Shakspeare had read this novel, both in its prosaick and metrical

metrical form. He might likewise have met with other poetical pieces on the same subject. We are not yet at the end of our discoveries relative to the originals of our author's dramatick pieces.

STEEVENS.

This story was well known to the English poets before the time of Shakspeare. In an old collection of poems, called, *A gorgeous Gallery of gallant Inventions*, 1578, I find it mentioned :

“ Sir *Romeus*’ annoy but trifle seems to mine.”

And again, *Romeus and Juliet* are celebrated in *A poor Knight his Palace of private Pleasures*, 1579.

I quote these passages for the sake of observing, that, if Shakspeare had not read Painter's translation, it is not likely that he would have altered the name to *Romeo*. There was another novel on the subject by L. de Porto ; which has been lately printed at Venice,

FARMER,

The two entries which I have quoted from the books at Stationers-Hall, may possibly dispose Dr. Farmer to retract his observation concerning Shakspeare's changing the names,

STEEVENS,

ACT I.

Line 1. — *WE'LL not carry coals.*] Dr. Warburton very justly observes, that this was a phrase formerly in use to signify *the bearing injuries*; but, as he has given no instances in support of his declaration, I thought it necessary to subjoin the following:

Nash, in his *Have with you to Saffron Walden*, 1595, says: “We will *bear no coles*, I warrant you.” So, Skelton:

“———You, I say, Julian,

“Wyll you *beare no coles*?”

So, in Marston's *Antonio and Mellida*, 2d part, 1602:

“He has had wrong, and if I were he, *I would bear no coles.*” So, in *Law Tricks*, or *Who would have*

thought it? a comedy, by John Day, 1608: “I'll *carry coals* and you will, no horns.” Again, in *May-*

Day, a comedy by Chapman, 1610: “You must swear by no man's beard but your own, for that may

breed a quarrel: above all things you must *carry no coals.*” And again, in the same play: “Now my

ancient being a man of an *un-coal-carrying* spirit,” &c.

Again, in Ben Jonson's *Every Man out of his Humour*:

“Here comes one that will *carry coals*; ergo, will hold my dog.” And, lastly, in the poet's own

Henry V. “At Calais they stole a fire-shovel; I knew by that piece of service the men would *carry coals.*”

Again, in the *Malcontent*, 1604:

“Great

“Great slaves fear better than love, born naturally for a *coal-basket*.” STEEVENS.

This phrase continued to be in use down to the middle of the last century. In a little satirical piece of Sir John Birkenhead, entitled, “Two centuries [of Books] of St. Paul’s Church-Yard,” &c. published after the death of K. Charles I. N^o 22, p. 50, is inserted “*Fire, Fire!* a small manual, dedicated to Sir Arthur Haselridge; in which it is plainly proved by a whole chauldron of scripture, that *John Lillburn* will not *carry coals*.” By Dr. Gouge.

PERCY.

But, notwithstanding this accumulation of passages in which the phrase itself occurs, the original of it is still left unexplored.—“If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink: for thou shalt heap *coals of fire upon his head*,” &c. Prov. xxv. 22.—or as cited in the Epistle to the Romans, xii. 20. HENLEY.

34. —[*here comes of the house of the Montagues.*] I believe the author wrote:

Here comes *two* of the house of the Montagues. The word *two* was inadvertently omitted in the quarto of 1599, from which the subsequent impressions were printed; but in the first edition of 1597, the passage stands thus:

“Here comes *two* of the Montagues——” which confirms the emendation. The disregard of concord is in character, and was probably intended.

It

It should be observed, that the partisans of the Montague family wore a token in their hats in order to distinguish them from their enemies, the Capulets. Hence throughout this play, they are known at a distance. This circumstance is mentioned by Gascoigne, in a *Devise of a Masque*, written for the right honourable Viscount Mountacute, 1575:

“ And for a further prooffe he shewed in hys hat

“ Thys token which the *Mountacutes* did beare
alwaies, for that

“ They covet to be known from *Capels*, where
they pass,

“ For ancient grutch whych long ago ’twene
these houses was.” MALONE.

44. — *I will bite my thumb at them; which is a disgrace to them, if they bear it.*] So it signifies in Randolph’s *Muses Looking Glass*, act iii. sc. 3. p. 45.

“ *Orgylus*. To bite his thumb at me.

“ *Argus*. Why should not a man bite his thumb?

“ *Orgylus*. At me? were I scorn’d to see men bite
their thumbs;

Rapiers and daggers,” &c. Dr. GREY.

This mode of quarrelling appears to have been common in our author’s time. “What swearing is there (says Decker, describing the various groupes that daily frequented the walks of St. Paul’s Church), what shouldering, what justling, what jeering, what *byting of thumbs to beget quarrels!*” THE DEAD TERM, 1608. MALONE.

59. *Enter Benvolio.*] Much of this scene is added since the first edition; but probably by Shakspeare, since we find it in that of the year 1599. POPE.

—*here comes one of my Master's kinsmen.*] Some mistake has happened in this place: *Gregory* is a servant of the *Capulets*; and *Benvolio* was of the *Montague* faction. FARMER.

Perhaps there is no mistake. *Gregory* may mean *Tybalt*, who enters immediately after *Benvolio*, but on a different part of the stage. The eyes of the servant may be directed the way he sees *Tybalt* coming, and in the mean time, *Benvolio* enters on the opposite side.

STEEVENS.

64. —*thy swashing blow.*] Ben Jonson uses this expression in his *Staple for News*: “I do confess a *swashing blow*.” In the *Three Ladies of London*, 1584, *Fraud* says:

“I will flaunt it and brave it after the lusty
Swash.”

To *swash* seems to have meant to be a bully, to be noisily valiant. So, Green, in his *Card of Fancy*, 1608, “—in spending and spoiling, in swearing and *swashing*.” Barrett, in his *Alvearie*, 1580, says, that “to *swash* is to make a noise with swordes against tergats.” STEEVENS.

76. —*Give me my long sword,*—] The *long sword* was the sword used in war, which was sometimes wielded with both hands. JOHNSON.

This *long sword* is mentioned in *The Coxcomb*, a comedy

comedy by Beaumont and Fletcher, where the justice says:

“Take their confessions, and my *long sword*;

“I cannot tell what danger we may meet with.”

It appears that it was once the fashion to wear two swords of different sizes at the same time.

So, in Decker's *Satiromastix*:

“Peter Salamander, tie up your *great* and your *little sword*.” STEEVENS.

91. —mis-temper'd *weapons*—] are *angry weapons*.

So, in *King John*:

“This inundation of *mis-temper'd* humour,” &c.

STEEVENS.

106. *To old Freetown, our common judgment-place,*]

This name the poet found in *The Tragicall History of Romeus and Juliet*, 1562. It is there said to be the castle of the Capulets. MALONE.

123. *Peer'd forth the golden window of the east.*]

The same thought occurs in Spenser's *Faery Queen*, B. II. c. 10.

“Early before the morn with cremosin ray

“The *windows* of bright heaven opened had,

“Through which into the world the dawning day

“Might looke,” &c. STEEVENS.

131. *That most are busied, &c.*] Edition 1597.

Instead of which it is in the other edition thus:

—————by my own,

Which then most sought, where most might not
be found,

Being

Being one too many by my weary self,

Pursu'd my humour, &c.

POPE.

133. *And gladly shunn'd, &c.*] The ten lines following, not in edition 1597, but in the next of 1599.

POPE.

148. Ben. *Have you importun'd, &c.*] These two speeches also omitted in edition 1597, but inserted in 1599.

POPE.

156. *Or dedicate his beauty to the same.*] When we come to consider, that there is some power else besides *balmy air*, that brings forth, and makes the tender buds spread themselves, I do not think it improbable that the poet wrote,

Or dedicate his beauty to the *Sun*.

Or, according to the more obsolete spelling, *Sunne*; which brings it nearer to the traces of the corrupted text.

THEOBALD.

The same expression occurs in *Timon*, act iv.

“A *dedicated* beggar to the air.” STEEVENS.

164. *Is the day so young?*] i. e. is it so early in the day? The same expression (which might once have been popular) I meet with in *Acolastus*, a comedy, 1540: “It is yet *young nyghte*, or there is yet moche of the *nyghte* to come.”

STEEVENS.

The same expression, in reference to the tide, is still in use; nothing being more common than to speak of *YOUNG flood*.

* * *

177. —*to his will!*] Sir T. Hanmer, and after him Dr. Warburton, read, to his *ill*. The present reading has some obscurity; the meaning may be, that

that *love* finds out means to pursue his *desire*. That the *blind* should *find paths to ill* is no great wonder.

JOHNSON.

I see no obscurity in the text. It is not unusual for those who are blinded by love to overlook every difficulty that opposes their pursuit.

NICHOLS.

The quarto, 1597, reads :

Should, without *laws*, give pathways to our will!
This reading is the most intelligible.

STEEVENS.

181. *Why then, O brawling love! &c.*] Every sonneteer characterises Love by contrarities.

FARMER.

192. *Why, such is love's transgression.—*] Such is the consequence of unskilful and mistaken kindness.

JOHNSON.

198. *Being purg'd, a fire sparkling in lovers' eyes;*] The author may mean, *being purged of smoke*, but it is perhaps a meaning never given to the word in any other place. I would rather read, *Being urg'd, a fire sparkling*. Being excited, and enforced. To *urge* the fire is the technical term.

JOHNSON.

207. *Tell me in sadness,—*] That is, tell me *gravely*, tell me in *seriousness*.

JOHNSON.

219. *And, in strong proof, &c.*] As this play was written in the reign of Queen Elizabeth, I cannot help regarding these speeches of Romeo as an oblique compliment to her majesty, who was not liable to be displeased at hearing her chastity praised after she was suspected to have lost it, or her beauty commended in the sixty-seventh year of her age, though

she

she never possessed any when she was young. Her declaration that she would continue unmarried, increases the probability of the present supposition.

STEEVENS.

219. —*in strong proof*—] In chastity of proof, as we say in armour of proof. JOHNSON.

225. —*with beauty dies her store*.] Mr. Theobald reads, “*With her dies beauty’s store* ;” and is followed by the two succeeding editors. I have replaced the old reading, because I think it at least as plausible as the correction. *She is rich*, says he, *in beauty*, and *only poor* in being subject to the lot of humanity, that *her store*, or riches, *can be destroyed by death*, who shall, by the same blow, put an end to beauty.

JOHNSON.

Theobald’s alteration may be countenanced by the following passage in *Sweetnam Arraign’d*, a comedy, 1620 :

“ Nature now shall boast no more

“ Of the riches of her store ;

“ Since, in this her chiefest prize,

“ All the stock of beauty dies.”

Again, in the 14th Sonnet of Shakspeare :

“ Thy end is truth’s and beauty’s doom and date.”

Again, in Massinger’s *Virgin-Martyr* :

“ ———with her dies

“ The abstract of all sweetness that’s in woman.”

STEEVENS.

227. Rom. *She hath, and in that sparing, &c.*] None of the following speeches of this scene are in the first edition of 1597. POPE.

228. *For beauty, starv'd with her severity,
Cuts beauty off from all posterity.*] So, in our author's 3d Sonnet:

“Or who is he so fond will be the tomb

“Of his self-love, to stop *posterity*?”

Again, in his *Venus and Adonis*:

“What is thy body but a swallowing grave,

“Seeming to *bury that posterity*,

“Which by the rights of time thou needs must
have.” MALONE.

239. *To call hers, exquisite, in question more:*] That is, to call hers, which is exquisite, the more into my remembrance and contemplation. It is in this sense, and not in that of doubt, or dispute, that the word *question* is here used. REVISAL.

240. *These happy masks, &c.*] *i. e.* the masks worn by female spectators of the play. Former editors print *those* instead of *these*, but without authority.

STEEVENS.

247. — *thou canst not teach me to forget.*]

“Of all afflictions taught a lover yet,

“’Tis sure the hardest science, *to forget.*”

Pope's *Eloisa*.

STEEVENS.

261. *And too soon marr'd are those so early made.*] The quarto, 1597, reads:

And too soon *marr'd* are those so early *married*.

Puttenham,

Puttenham, in his *Art of Poetry*, 1589, uses this expression, which seems to be proverbial, as an instance of a figure which he calls the *Rebound*:

“The maid that soon married is, soon marred is.”

The jingle between *marr'd* and *made* is likewise frequent among the old writers. So Sidney:

“Oh! he is *marr'd* that is for others *made*!”

Spenser introduces it very often in his different poems.

STEEVENS.

263. *She is the hopeful lady of my earth:*] This line is not in the first edition. POPE.

She is the hopeful lady of my earth,—] This is a Gallicism: *Fille de terre* is the French phrase for an heiress.

King Richard II. calls his land, *i. e.* his kingdom, *his earth*:

“Feed not thy sovereign’s foe, my gentle *earth*.”

Again:

“So weeping, smiling, greet I thee, my *earth*.”

Earth, in other old plays, is likewise put for *lands*, *i. e.* landed estate. So, in *A Trick to catch the Old One*, 1619:

“A rich widow, and four hundred a year in good *earth*.” STEEVENS.

274. —*do lusty young men feel*] To say, and to say in pompous words, that a young man shall feel as much in an assembly of beauties, as young men feel in the month of April, is surely to waste sound upon a very poor sentiment. I read:

Such comfort as do lusty yeomen feel.

Bij

You

You shall feel from the sight and conversation of these ladies, such hopes of happiness and such pleasure, as the farmer receives from the spring, when the plenty of the year begins, and the prospect of the harvest fills him with delight. JOHNSON.

The author of THE REMARKS observes, that *young men* “are perpetually used for *yeomen* in old writings. See particularly the Legends of Robin Hood and Adam Bell. So in a subsequent scene of this very play, *yew trees* are in the old editions called *young trees*.” REED.

The following passage from Chaucer’s *Romaunt of the Rose*, will support the present reading, and shew the propriety of Shakspeare’s comparison: for to tell *Paris* that he should feel the same sort of pleasure in an assembly of beauties, which *young folks* feel in that season when they are most *gay and amorous*, was surely as much as the old man ought to say:

“That it was May, thus dremid me,

“In time of love and jolite,

“That al thing ginnith waxin gay, &c.—

“Then *yonge folke* entendin aye,

“For to ben gaie and amorous,

“The time is then so savorous.”

Romaunt of the Rose, v. 51, &c.

STEEVENS.

Our author’s 98th Sonnet may also serve to confirm the reading of the text:

“From you have I been absent in the spring,

“When *proud-pied April* dress’d in all his trim,

“Hath put a spirit of *youth* in ev’ry thing.”

Again,

Again, in *Tancred and Gismund*, a tragedy, 1592 :

“ Tell me not of the date of Nature’s days,

“ Then in the *April* of her *springing age*.”——

MALONE.

280. Such, *amongst view of many, mine, being one,*
May stand in number, though in reckoning none.]

The first of these lines I do not understand. The old folio gives no help ; the passage is there, *Which one more view.* I can offer nothing better than this :

Within your view of many, mine, being one,

May stand in number, &c. JOHNSON.

A very slight alteration will restore the clearest sense to this passage. Shakspeare might have written the lines thus :

Search among view of many : mine, being one,

May stand in number, though in reckoning none.

i. e. *Amongst the many you will view there, search for one that will please you. Choose out of the multitude.* This agrees exactly with what he had already said to him :

“ ——Hear all, all see,

“ And like her most, whose merit most shall be.”

My daughter (he proceeds) *will, it is true, be one of the number, but her beauty can be of no reckoning (i. e. estimation) among those whom you will see here. Reckoning for estimation, is used before in this very scene :*

“ Of honourable *reckoning* you are both.”

STEEVENS.

The reading of the text, on which Mr. Steevens has founded a very probable conjecture, is that of the first quarto. And his interpretation is fully supported by a passage in *Measure for Measure*:

“ —————our compell’d sins

“ Stand more for *number* than *accompt*,” i. e. estimation.

There is also, I believe, an allusion to an old proverbial expression, that “*one* is no number.” So, in Decker’s *Honest Whore*, Part II:

“ —————to fall to *one*,

“ —————is to fall to none,

“ For *one* no number is.”

MALONE.

286. *Find them out, whose names are written here?—]*

The quarto, 1597, adds, “ And yet I know not who are written here: I must to the learned, to learn of them; that’s as much as to say, the tailor,” &c.

STEEVENS.

———*find those persons out,*

Whose names are written there.] Shakspeare has here closely followed the poem of *Romeus and Juliet*:

“ No lady fair or foul was in Verona town,

“ No knight or gentleman of high or low renown,

“ But Capilet himself hath bid unto his feast,

“ Or by his name, in paper sent, appointed as a guest.”

MALONE.

294. *Tut, man! one fire burns out another’s burning—*

Take thou some new infection to thy eye,

And the rank poison of the old will die.] Thus, in the same poem:

“ Ere

“ Ere long the townish dames together will resort ;

“ Some one of beauty, favour, shape, and of so lovely port,

“ With so fast fixed eye perhaps thou may'st behold,

“ That thou shalt quite forget thy *love* and *passions past of old*.

“ As out of a plank a nail a nail doth drive,

“ So *novel love* out of the mind the *ancient love* doth rive.”

MALONE.

300. *Your plantain leaf is excellent for that.*] Tac-
kius tells us, that a toad, before she engages with a
spider, will fortify herself with some of this plant ;
and that, if she comes off wounded, she cures herself
afterwards with it.

GREY.

323. —*to supper?*] Surely these words, *to supper*,
must belong to the servant's answer in the next
speech :

To supper, to our house.

STEEVENS.

330. —*crush a cup of wine.*] This cant expression
seems to have been once common among low people.
I have met with it often in the old plays. So, in the
Two Angry Women of Abington, 1599 :

“ Fill the pot, hostess, &c. and we'll *crush it*.”

We still say, in cant language—*to crack a bottle*.

STEEVENS.

346. ————*let there be weigh'd*

Your lady's love against some other maid] But
the comparison was not betwixt the love that Romeo's
mistress

mistress paid him, and the person of any other young woman; but betwixt Romeo's mistress herself, and some other that should be matched against her. The poet therefore must certainly have wrote :

Your *lady-love* against some other maid.

WARBURTON.

Your *lady's love* is the love you bear to your lady, which in our language is commonly used for the lady herself.

REVISAL.

366. —to my *teen*—] To my sorrow. JOHNSON.

This old word is introduced by Shakspeare for the sake of the jingle between *teen*, and *four*, and *fourteen*.

STEEVENS.

376. 'Tis since the earthquake now eleven years;] But how comes the nurse to talk of an *earthquake* upon this occasion? There is no such circumstance, I believe, mentioned in any of the novels from which Shakspeare may be supposed to have drawn his story; and therefore it seems probable, that he had in view the earthquake, which had really been felt in many parts of England in his own time, viz. on the 6th of April 1580. [See *Stowe's Chronicle*, and *Gabriel Harvey's* letter in the preface to *Spenser's Works*, edit. 1679.] If so, one may be permitted to conjecture, that *Romeo and Juliet*, or this part of it at least, was written in 1591, after the 6th of April, when the *eleven years since the earthquake* were completed; and not later than the middle of July, a fortnight and odd days before *Lammas-tide*.

TYRWHITT.

389. —*could stand alone* ;—] The 4to, 1597, reads, *could stand high lone*, i. e. *quite alone, completely alone*. So, in another of our author's plays, *high fantastical* means *entirely fantastical*. STEEVENS.

401. —*it stinted*,—] i. e. it stopped, it forbore from weeping. So, Sir Thomas North, in his translation of Plutarch, speaking of the wound which Antony received, says, “for the blood *stinted* a little when he was laid.”

Again, in *Cynthia's Revels*, by Ben Jonson :

“*Stint thy babbling tongue.*”

Again, in *What You Will*, by Marston, 1607 :

“*Pish! for shame stint thy idle chat.*”

Again, in *The Misfortunes of King Arthur*, an ancient drama, 1587 :

“—*Fame's but a blast that sounds a while,*

“*And quickly stints, and then is quite forgot.*”

Spenser uses this word frequently in his *Faery Queen*.

STEEVENS.

403. Nurse. *Yes, madam ; yet I cannot choose, &c.*]

This speech and tautology is not in the first edition.

POPE.

419. *It is an honour*—] The first quarto reads *honour* ; the folio *hour*. I have chosen the reading of the quarto.

The word *hour* seems to have nothing in it that could draw from the Nurse that applause which she immediately bestows. The word *honour* was likely to strike the old ignorant woman, as a very elegant and discreet word for the occasion.

STEEVENS.

Instead

Instead of this speech, the quarto, 1597, has only one line:

Well, girl, the noble County Paris seeks thee for
his wife. STEEVENS.

429. —a man of wax.] So, in *Wily Beguiled*:

“Why, he’s a man as one should picture him in
wax.” STEEVENS.

—a man of wax.—] Well made, as if he had been modelled in wax, as Mr. Steevens by a happy quotation has explained it. “When you, Lydia, praise the waxen arms of Telephus” (says Horace). Waxen, well shaped, finely turned:

“With passion swells my fervid breast,

“With passion hard to be supprest.”

Dr. Bentley changes *cerea* into *lactea*, little understanding that the praise was given to the shape, and not the colour. S. W.

431. Nurse.] After this speech of the Nurse, Lady Capulet, in the old quarto, says only,

Well, Juliet, how like you of Paris’ love?

She answers, “I’ll look to like,” &c. and so concludes the scene, without the intervention of that stuff to be found in the later quartos and the folio.

STEEVENS.

432. La. Cap. *What say you, &c.*] This ridiculous speech is entirely added since the first edition. POPE.

434. *Read o’er the volume, &c.*] The same thought occurs in *Pericles Prince of Tyre*:

“Her face the book of praises, where is read

“Nothing but curious pleasures.” STEEVENS.

436. *Examine ev'ry several lineament,*] The quarto, 1599, reads, every *married* lineament.—Shakspeare meant by this last phrase, Examine how nicely one feature depends upon another, or accords with another, in order to produce that harmony of the whole face, which seems to be implied in *content*.—In *Troilus and Cressida*, he speaks of “the *married* calm of states;” and in his 8th Sonnet has the same allusion:

“If the true concord of well-tuned sounds,

“By unions *married*, do offend thine ear.”

STEEVENS.

439. —*the margin of his eyes.*] The comments on the ancient books were always printed in the margin. So Horatio, in *Hamlet*, says: “—I knew you must be edify'd by the *margent*,” &c.

STEEVENS.

442. *The fish lives in the sea;—*] *i. e.* is not yet caught. Fish-skin covers to books anciently were not uncommon. Such is Dr Farmer's explanation of this passage, and it may receive some support from what *Ænobarbus* says in *Antony and Cleopatra*:

“The tears *live in an onion*, that should water this sorrow.”

STEEVENS.

445. *That in gold clasps locks in the golden story;*] The *golden story* is perhaps the *golden legend*, a book in the dark ages of Popery much read, and doubtless often exquisitely embellished, but of which Canus, one of the Popish doctors, proclaims the author to have been *homo ferrei oris, plumbei cordis*. JOHNSON.

The poet may mean nothing more than to say, that those books are most esteemed by the world, where
valuable

valuable contents are embellished by as *valuable binding*.

STEEVENS.

451. —endart *mine eye*,] The quarto, 1597, reads, *engage mine eye*. STEEVENS.

453. To this speech there have been likewise additions since the elder quarto, but they are not of sufficient consequence to be quoted. STEEVENS.

459. *Mercutio*.] Shakspeare appears to have formed this character on the following slight hint in the original story: “—another gentleman called *Mercutio*, which was a courtlike gentleman, very wel beloved of all men, and by reason of his pleasant and courteous behavior was in al companies wel intertained.” Painter’s *Palace of Pleasure*, Tom II. p. 221.

STEEVENS.

461. *The date is out of such prolixity* :] i. e. *Masks* are now out of fashion. That Shakspeare was an enemy to these fooleries, appears from his writing none; and that his plays discredited such entertainments, is more than probable. But in James’s time, that reign of false taste as well as false politics, they came again in fashion; and a deluge of this affected nonsense overflowed the court and country.

WARBURTON.

The diversion going forward at present is not a *masque* but a *masquerade*. In Henry VIII. where the king introduces himself to the entertainment given by Wolsey, he appears, like Romeo and his companions, in a *mask*, and sends a messenger before, to make an apology for his intrusion. This was a custom observed

served by those who came uninvited, with a desire to conceal themselves for the sake of intrigue, or to enjoy the greater freedom of conversation. Their entry on these occasions was always prefaced by some speech in praise of the beauty of the ladies, or the generosity of the entertainer; and to the *prolixity* of such introductions, I believe Romeo is made to allude.

So, in *Histriomastix*, 1610, a man expresses his wonder that the *maskers* enter without any compliment :

“ What, come they in so blunt, *without device* ?”

In the accounts of many entertainments given in reigns antecedent to that of Elizabeth, I find this custom preserved. Of the same kind of masquerading, see a specimen in *Timon*, where Cupid precedes a troop of ladies with a speech. STEEVENS.

Shakspeare has written a *masque*, which the reader will find introduced in the fourth act of *The Tempest*. It would have been difficult for the reverend annotator to have proved they were discontinued during any period of Shakspeare's life. PERCY.

464. —*like a crow-keeper* ;] The word *crow-keeper* is explained in *King Lear*, act iv. sc. 6. JOHNSON.

465. *Nor no without-book prologue, &c.*] The two following lines are inserted from the first edition.

POPE.

469. *Give me a torch,——*] The character which Romeo declares his resolution to assume, will be best explained by a passage in *Westward Hoe*, by Decker and Webster, 1607 : “ He is just like a *torch-bearer* to maskers ; he wears good clothes, and is ranked in

good company, but he doth nothing." A *torch-bearer* seems to have been a constant attendant on every troop of masks. So, in the second part of *Robert, Earl of Huntingdon*, 1601 :

"——As on a masque; but for our *torch-bearers*,

"Hell cannot rake so mad a crew as I."

Again, in the same play :

"———a gallant crew,

"Of courtly maskers landed at the stairs ;

"Before whom, unintreated, I am come,

"And here prevented, I believe, their page,

"Who, with his *torch* is enter'd." STEEVENS.

For other particulars on this subject, consult *Strutt's* *horda Angel-cynnan*. Vol. III. p. 143, and plate 2.

HENLEY.

475. Mer. *You are a lover, &c.*] The twelve following lines are not to be found in the first edition.

POPE.

478. ———so bound,

I cannot bound, &c.] So Milton :

"———in contempt

"At one slight *bound* high over-leap'd all bound

"Of hill," &c.

Par. Lost, Book IV. line 180.

STEEVENS.

489. —doth quote deformities?] To quote is to observe. STEEVENS.

493. —let wantons light of heart, &c.] Middleton has borrowed this thought in his play of *Blurt Master Constable*, 1602 :

“—bid him, whose heart no sorrow feels,

“Tickle the rushes with his wanton heels,

“I have too much lead at mine.” STEEVENS.

494. *Tickle the senseless rushes with their heels;*] It has been already observed, that it was anciently the custom to strew rooms with *rushes*, before carpets were in use. So *Hentzner* in his *Itinerary*, speaking of Queen Elizabeth’s presence-chamber at Greenwich, says: “The floor, after the English fashion, was strewed with *hay*,” meaning *rushes*. STEEVENS.

495. —*a grandsire phrase*,—] The proverb which Romeo means, is contained in the line immediately following: *To hold the candle*, is a very common proverbial expression, for being *an idle spectator*. Among Ray’s proverbial sentences, is this,—“A good *candle-holder* proves a good gamester.” STEEVENS.

496. *I’ll be a candle-holder, &c.*] An allusion to an old proverbial saying, which advises to give over when the game is at the fairest. REMARKS.

498. *Tut! dun’s the mouse, the constable’s own word:*] *Dun’s the mouse* is a proverbial phrase, which I have likewise met with frequently in the old comedies. So, in *Every Woman in her Humour*, 1609:

“If my host say the word, the *mouse shall be dun*.”

It is also found among Ray’s proverbial similies.

Again, in the *Two Merry Milkmaids*, 1620:

“Why then ’tis done, and *dun’s the mouse*, and undone all the courtiers.”

Of this cant expression I cannot determine the precise meaning. STEEVENS.

To draw dun out of the mire, is a Christmas gambol not yet forgotten in the west of England. * * *.

500. Or (*save your reverence*) *love*,—] The word *or* obscures the sentence; we should read *O!* for *or love*. Mercutio having called the affectation with which Romeo was entangled, by so disrespectful a word as *mire*, cries out,

O! save your reverence, love. JOHNSON.

Mercutio's meaning is lost if we dismiss the word *or*. "We'll draw thee from the mire (says he) *or rather* from this love wherein thou stick'st."

Dr. Johnson has imputed a greater share of politeness to Mercutio than he is found to be possessed of in the quarto, 1597. Mercutio, as he passes through different editions,

"Works himself clear, and as he runs refines."

STEEVENS.

Mr. Reed hath omitted the lines from the quarto, as it did not seem material either to quote, explain, or excuse them.

501. —*we burn day-light, ho.*] To *burn day-light* is a proverbial expression, used when candles, &c. are lighted in the day time. STEEVENS.

504. —*like lamps by day,*] *Lamps* is the reading of the oldest quarto. The folio and subsequent quartos read *lights, lights by day*. STEEVENS.

506. Five times in that,—] The quarto, 1597, reads? *Three times a day*; and *right wits*, instead of *fine wits*. STEEVENS.

Shakspeare

Shakspeare is on every occasion so fond of antithesis, that I am persuaded he wrote,

Five times in that ere once in our *five* wits.

We meet in *King Lear* :

“ Bless thy *five* wits ! ”

So, in a subsequent scene in this play : “ Thou hast more of the wild goose in one of thy *wits*, than I am sure I have in my whole *five*. ”

The same mistake happened in *The Midsummer Night's Dream*, where in all the old copies we meet,

“ Of all these *fine* the sense—— ”
instead of——“ all these *five*—— ”

In the first quarto the line stands,

“ *Three* times in that, ere once in our *right* wits. ”

When the poet altered “ *three* times ” to “ *five* times, ” he probably for the sake of the jingle discarded the word *right*, and substituted *five* in its place. The alteration, indeed, seems to have been made merely to obtain the antithesis. MALONE.

Fine wits may be the true reading. So, in *The Merry Wives of Windsor* : “ They would whip me with their *fine wits* till I were as crest-fall'n as a dry'd pear. ”

STEEVENS.

514. In the quarto, 1597, after the first line of Mercutio's speech, Romeo says, *Queen Mab, what's she ?* and the Printer, by a blunder, has given all the rest of the speech to the same character.

STEEVENS.

515. *O, then, I see, Queen Mab hath been with you,
She is the FAIRIES' midwife ;] 'The fairies'*

C i i j

midwife

midwife does not mean the midwife *to* the fairies, but that she was the person *among* the fairies, whose department it was to deliver the fancies of sleeping men of their dreams, those *children of an idle brain*. When we say the *king's judges*, we do not mean persons who are to judge the king, but persons appointed by him to judge his subjects. STEEVENS.

518. *On the fore-finger of an alderman,*] The quarto, 1597, reads, *of a burgo-master*. The alteration was probably made by the poet himself, as we find it in the succeeding copy, 1599 : but in order to familiarize the idea, he has diminished its propriety. In the pictures of *burgo-masters*, the ring is generally placed on the fore-finger; and from a passage in *The First Part of Henry IV.* we may suppose the citizens in Shakspeare's time to have worn this ornament on the *thumb*. So again, Glapthorne, in his comedy of *Wit in a Constable*, 1639 :

“——and an *alderman*,

“As I may say to you, he has no more

“Wit than the rest o'the bench; and that lies in his *thumb-ring*.” STEEVENS.

519. —*of little atomies*] *Atomy* is no more than an obsolete substitute for *atom*. So, in the *Two Merry Milkmaids*, 1620 :

“——I can tear thee

“As small as *atomies*, and throw thee off

“Like dust before the wind.”

Again, in Heywood's *Brazen Age*, 1613 :

“I'll

“ I’ll tear thy limbs into more *atomies*

“ Than in the summer play before the sun.”

In Drayton’s *Nymphidia* there is likewise a description of *Queen Mab*’s chariot :

“ *Four nimble Gnats the Horses were,*

“ *Their Harnesses of Gossamere,*

“ *Fly Cranion, her Charioteer,*

“ *Upon the coach-box getting :*

“ *Her Chariot of a Snail’s fine Shell,*

“ *Which for the Colours did excell,*

“ *The fair Queen Mab becoming well,*

“ *So lively was the limning :*

“ *The Seat, the soft Wool of the Bee,*

“ *The cover (gallantly to see)*

“ *The Wing of a py’d Butterflee,*

“ *I trow, ’twas simple trimming :*

“ *The wheels compos’d of Cricket’s Bones,*

“ *And daintily made for the nonce,*

“ *For Fear of rattling on the Stones,*

“ *With Thistle-down they shod it.*” STEEVENS.

546. ———*Spanish blades,*] A sword is called a *toledo*, from the excellence of the *Toletan* steel. So, *Grotius* :

“ ———*Ensis Toletanus*

“ *Unda Tagi non est alio celebranda metallo,*

“ *Utilis in cives est ibi lamina suos.*” JOHNSON.

The quarto, 1597, instead of *Spanish blades*, reads *countermines*. STEEVENS.

552. *And cakes the elf-locks, &c.*] This was a common superstition ; and seems to have had its rise from the

the horrid disease called the Plica Polonica.

WARBURTON.

554. —*when maids, &c.*] So, in Drayton's *Nymphidia*:

“*And Mab, his merry Queen, by Night*

“*Bestrides young Folks that lie upright*

“*(In elder times the Mare that hight)*

“*Which plagues them out of measure.*”

So, in *Gervase of Tilbury*, Dec. 1. C. 17. “*Vidimus quosdam dæmones tanto zelo mulieres amare, quod ad inaudita prorumpunt ludibria, et cum ad concubitum earum accedunt, mirâ mole eas opprimunt, nec ab aliis videntur.*”

556. —*of good carriage.*] So, in *Love's Labour's Lost*, act i.

“—let them be men of good repute and *carriage.*”

Moth. Sampson, master; he was a man of good *carriage*; great *carriage*; for he *carried* the town-gates,” &c.

STEEVENS.

566. —*from thence,*] The quarto, 1597, reads, —*in haste.*

STEEVENS.

577. *Direct my sail!*—] I have restored this reading from the elder quarto, as being more congruous to the metaphor in the preceding line. *Suit* is the reading of the folio.

STEEVENS.

Direct my suit!] Guide the *sequel* of the adventure.

JOHNSON.

578. *Strike, drum.*] Here the folio adds, *They march*

march about the stage, and serving men come forth with their napkins. STEEVENS.

579. This scene is added since the first copy.

STEEVENS.

580. —*he shift a trencher, &c.*] *Trenchers* were still used by persons of good fashion in our author's time. In the household book of the earls of Northumberland, compiled at the beginning of the same century, it appears that they were common to the tables of the first nobility. PERCY.

They continued common much longer in many publick societies, particularly in colleges and inns of court; and are still retained at Lincoln's-Inn.

NICHOLS.

On the books of the Stationers-Company, in the year 1554, is the following entry: "Item, payd for x dosyn of trenchers, xxi d." STEEVENS.

585. —*court-cupboard.*—] I am not very certain that I know the exact signification of *court-cupboard*. Perhaps it is what we call at present the *side-board*. It is, however, frequently mentioned in the old plays. So, in Chapman's *May-Day*, 1611:

"*Court-cupboards* planted with flaggons, cans, cups, beakers," &c.

Two of these *court-cupboards* are still in Stationers-Hall.

STEEVENS.

The use which to this day is made of those *cupboards* is exactly described in the above-quoted line of Chapman; to display at publick festivals the *flaggons, cans, cups, beakers*, and other antique silver vessels

vessels of the company, some of which (with the names of the donors inscribed on them) are remarkably large. NICHOLS.

586. —*save me a piece of march-pane*;—] March-pane was a confection made of pistachio-nuts, almonds, and sugar, &c. and in high esteem in Shakspeare's time; as appears from the account of Queen Elizabeth's entertainment in Cambridge. It is said that the university presented Sir William Cecil, their chancellor, with two pair of gloves, a *march-pane*, and two sugar-loaves.

Peck's *Desiderata Curiosa*, Vol. II. p. 29.

GREY.

March-pane was a kind of sweet bread or biscuit; called by some almond-cake. *Hermolaus Barbarus* terms it *mazapanis*, vulgarly *Martius panis* G. *macepain* and *massepain*, It. *marsapane*, *il macapan*. B. *marcepeyn*, i. e. *massa pura*. But, as few understood the meaning of this term, it began to be generally, though corruptly, called *masseppeyn*, *marcepeyn*, *martsepeyn*; and in consequence of this mistake of theirs, it soon took the name of *martius panis*, an appellation transferred afterwards into other languages. See *Junius*.

HAWKINS.

March-pane was a constant article in the deserts of our ancestors. So, in *Acolastus*, a comedy, 1540: “—seeing that the issue of the table, fruits and cheese, or wafers hypocras, and *marchpanes* or comfytures, be brought in.” See Dugdale's *Orig. Jurid.* p. 133.

In

In the year 1560, I find the following entry on the books of the Stationers-Company: "Item, payd for ix *marſhe paynes*, xxvi s. viii d." STEEVENS.

603. *You're welcome, gentlemen.*—] These two lines, omitted by the modern editors, I have replaced from the folio. JOHNSON.

604. *A hall! a hall!*—] Such is the old reading, and the true one, though the modern editors read, *A ball! a ball!* The former exclamation occurs frequently in the old comedies, and signifies, *make room*. So, in the comedy of *Doctor Dodypoll*, 1600:

"Room! room! *a hall! a hall!*"

Again, in Ben Jonson's *Tale of a Tub*:

"—Then cry, *a hall! a hall!*"

Again, in an Epithalamium, by Christopher Brooke, published at the end of *England's Helicon*, 1614:

"Cry not, *a hall, a hall*; but chamber-roome:

"Dancing is lame," &c. And numberless other passages. STEEVENS.

608. —*good cousin Capulet*,] This *cousin* Capulet is *uncle* in the paper of invitation; but as Capulet is described as old, *cousin* is probably the right word in both places. I know not how Capulet and his lady might agree, their ages were very disproportionate; he has been past masking for thirty years, and her age, as she tells Juliet, is but eight-and-twenty.

JOHNSON.

Cousin was a common expression from one kinsman to another, out of the degree of parent and child, brother

brother and sister. Thus in *Hamlet*, the king his uncle and stepfather addresses him with

“But now my *cousin* Hamlet and my *son*.”

And in this very play, act iii. lady Capulet says :

“Tybalt my *cousin* !—O my brother’s *child*.”

So, in *As You Like It* :

“*Ros.* Me *uncle* ?

“*Duke.* You *cousin* !”

And Olivia, in *Twelfth Night*, constantly calls her uncle Toby *cousin*. REMARKS.

609. —our dancing *days* :] Thus the folio : the quarto reads, “our *standing* days.” STEEVENS.

619. —will you tell me, &c.] This speech stands thus in the first copy :

Will you tell me that it cannot be so ?

His son was but a ward three years ago ;

Good youths i’faith !—Oh, youth’s a jolly thing !”

There are many trifling variations in almost every speech of this play ; but when they are of little consequence I have forborne to encumber the page by the insertion of them. The last, however, of these three lines is natural, and worth preserving.

STEEVENS.

621. *What lady’s that, which doth enrich the hand
Of yonder knight ?*] Here is another proof that our author had the poem, and not Painter’s Novel, in his mind. In the latter we are told—“A certain *lord* of that troupe took Juliet by the hand to dance.”

In

In the poem of *Romeus and Juliet*, as in the play, her partner is a *knight* :

“ With torch in hand a comely *knight* did fetch
her forth to dance.” MALONE.

625. —[*cheek of night*] Shakspeare has the same thought in his 27th Sonnet :

“ Which, like a jewel hung in ghastly night,
“ Makes black night beauteous, and her old face
new.”

The quartos, 1597, 1599, 1609, 1637, and the folio, 1623, read,

It seems she hangs upon the cheek of night.

It is to the folio, 1632, that we are indebted for the present reading ; but I know not that it is the true one. STEEVENS.

626. *Like a rich jewel in an Æthiop's ear :*] So, in Lilly's *Euphues* :

“ A fair pearl in a *Morian's* ear.” T. H. W.

633. *For I ne'er saw true beauty till this night.*] Thus King Henry VIII.

“ —O beauty,

“ 'Till now I never knew thee !” STEEVENS.

667. —[*to scathe you ;*—] *i. e.* to do you an injury. STEEVENS.

668. *You must contrary me.*—] The use of this verb is common to our old writers.

So, in Warner's *Albion's England*, 1602, Book X. chap. 59.

“ —his countermand should have contraried
—so.”

It is used also in Sir Thomas North's translation of Plutarch. STEEVENS.

669. — *You are a princox, go:—*] A *princox* is a coxcomb, a conceited person.

The word is used by Ben Jonson in *The Case is Alter'd*, 1600; by Chapman, in his comedy of *May-Day*, 1610; in the *Return from Parnassus*, 1606, “Your proud university *princox*;” again, in *Fuimus Troes*, 1633, “That *princox* proud;” and indeed by most of the old dramattick writers. Cotgrave renders *un jeune estoudeau superbe*—a young *princox* boy.

STEEVENS.

672. *Patience perforce*,—] This expression is in part proverbial: the old adage is,

“*Patience perforce* is a medicine for a mad dog.”

STEEVENS.

694. *You kiss by the book.*] In *As You Like It*, we find it was usual *to quarrel by the book*, and we are told in the note, that there were books extant for good manners. Juliet here appears to refer to a third kind, containing the *art of courtship*, an example from which it is probable that Rosalind hath adduced.

HENLEY.

708. *We have a trifling foolish banquet towards.*] *Towards* is ready, at hand. So, in *Hamlet*:

“What might be *towards*, that this sweaty haste

“Doth make the night joint labourer with the day?”

Again, in the *Phœnix*, by Middleton, 1607:

“—here's

“—here’s a voyage *towards* will make us all.”

STEEVENS.

It appears from the former part of this scene, that Capulet’s company had supped. A *banquet*, it should be remembered, often meant in old times nothing more than a collation of fruit, wine, &c. So, in *The Life of Lord Cromwell*, 1602:

“Their dinner is our *banquet after dinner*.”

Again, in Howel’s *Chronicle of the Civil Wars*, 1661, p. 662.

“*After dinner* he was served with a *banquet*.”

MALONE.

710. —*honest gentlemen* ;] Here the quarto, 1597, adds,

“I promise you, but for your company,

“I would have been in bed an hour ago :

“Light to my chamber, ho!” STEEVENS.

714. *Come hither, nurse : What is yon gentleman?*]

This and the following questions are taken from the novel. STEEVENS.

733. *CHORUS*.] This chorus is added since the first edition. POPE.

The use of this chorus is not easily discovered ; it conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show ; and relates it without adding the improvement of any moral sentiment. JOHNSON.

ACT II.

Line 12. *CRY but—Ay me!—couple but—love and dove;]* The quarto, 1597, reads *pronounce*, the two succeeding quartos and the first folio, *provant*: the 2d, 3d, and 4th folios *couply*; and Mr. Rowe, who printed from the last of these, formed the present reading. *Provant*, in ancient language, signifies *provision*. So, in *The Court and Kitchen of Elizabeth, called Joan Cromwell, the Wife of the late Usurper, truly described and represented*, 1664, p. 14. “—carrying some dainty *provant* for her own and her daughter’s repast.” To *provant* is to *provide*; and to *provide* is to *furnish*. “*Provant but love and dove*,” may therefore mean *furnish*; but such hackney’d rhimes as these are the trite effusions of lovers. STEEVENS.

15. *Young Adam Cupid,]* All the old copies read, *Abraham Cupid*. The alteration was proposed originally by Mr. Upton. (See *Observations*, p. 243.) It evidently, as Mr. Reed hath observed, alludes to the famous archer, *Adam Bell*.

16. *When king Cophetua, &c.]* Alluding to an old ballad preserved in the first volume of Dr. Percy’s *Reliques of Ancient English Poetry*. STEEVENS.

—her *pur-blind* son and heir,

Young Adam Cupid, he that shot so *trim*,

When, &c.] This word *trim*, the first editors consulting the general sense of the passage, and not perceiving

ceiving the allusion, would naturally alter to *true*; yet the former seems the more humorous expression, and, on account of its quaintness, more likely to have been used by Mercutio. PERCY.

So *trim* is the reading of the oldest copy, and this ingenious conjecture is confirmed by it. In Decker's *Satiromastix* is a reference to the same archer:

“ —He shoots his bolt but seldom; but when
Adam lets go, he hits:

“ He shoots at thee too, *Adam Bell*; and his arrows stick here.” STEEVENS.

18. *The ape is dead,—*] This was a term of endearment in our author's time. So, in Nash's *Apologie of Pierce Pennilesse*, 1593: “EUPHUES I read, when I was a little *ape* at Cambridge.” MALONE.

33. —*the humorous night:*] I suppose Shakspeare means *humid*, the moist *dewy* night. Chapman uses the word in that sense in his translation of *Homer*, Book II. edit. 1598:

“ The other gods and knights at arms slept all
the *humorous* night.”

Again, in Drayton's *Polyolbion*, song 3.

“ Such matter as she takes from the gross *humorous* earth.”

Again, song 13th:

“ —which late the *humorous* night

“ Bespangled had with pearl.—”

Again, in his *Barons' Wars*, Canto I.

“ The *humorous* fogs deprive us of his light.”

STEEVENS.

38. *As maids, &c.*] After this line in the quarto, 1597, I find two other verses, containing such ribaldry, that I cannot venture to insert them in the text.

STEEVENS.

44. *He jests at scars,*] That is, Mercutio jests, whom he overheard. JOHNSON.

He (that person) jests, is merely an allusion to his having conceived himself so armed with the love of Rosalind, that no other beauty could make any impression on him. This is clear from the conversation he has with Mercutio, just before they go to Capulet's feast.

REMARKS.

50. *Be not her maid,——*] Be not a votary to the moon, to Diana. JOHNSON.

53. *It is my lady;——*] This line and half I have replaced. JOHNSON.

68. *——touch that cheek!*] The quarto, 1597, reads, *Kiss that cheek.* STEEVENS.

71. *O, speak again, bright angel! for thou art
As glorious to this night,——*] The sense is, that Juliet appeared as splendid an object in the vault of heaven obscured by darkness, as an angel could seem to the eyes of mortals, who were falling back to gaze upon him.

As glorious to this night, means, *as glorious an appearance in this dark night, &c.* It should be observed, however, that the simile agrees precisely with Theobald's alteration—*sight*—and not so well with the old reading.

STEEVENS.

76. ———*the lazy-pacing clouds,*] Thus corrected from the first edition ; in the other, *lazy-puffing*.

POPE.

84. *Thou art thyself, though not a Montague.*] *i. e.* you would be just what you are, although you were not of the house of Montague. WARBURTON.

I think the true reading is,

Thou art thyself, then not a Montague.

Thou art a being of peculiar excellence, and hast none of the malignity of the family from which thou hast thy name.—Hanmer reads :

Thou'rt not thyself so, though a Montague.

JOHNSON.

This line is wanting in the elder quarto ; all the other editions concur in one reading. I think the passage will support Dr. Johnson's sense without his proposed alteration. *Thou art thyself* (*i. e.* a being of distinguished excellence) *though* thou art not what thou appearest to others, a-kin to thy family in malice. STEEVENS.

Thou art thyself, though not a Montague.] A slight change of punctuation would give an easy sense :

Thou art thyself, though ; not a Montague.

So, in *The Midsummer Night's Dream*, act iii. sc. last :

“ My legs are longer *though*, to run away.”

Other writers frequently use *though* for *however*. So, in *The Fatal Dowry*, a tragedy, by Massinger, 1632 :

“ Would you have him your husband that you love,

“ And can it not be ?—He is your servant, *though*,

“ And may perform the office of a husband.”

Again,

Again, in Otway's *Venice Preserved*:

“ I thank thee for thy labour, *though*, and him
too.” MALONE.

There is certainly some obscurity in this passage,
which might possibly be removed by reading,

Thou art thyself, though *yet* a Montague.

Or thus :

Thou art thyself, *although* a Montague.

At least, Juliet's meaning seems to be, that though
he was a Montague by name, and therefore her ene-
my, yet, for his person and mind, *i. e.* as a man, she
might still be allowed to love him.

The following lines are in the folio thus :

What's Montague ? it is nor hand nor foot,

Nor arm, nor face ; O be some other name

Belonging to a man !

What's in a name, &c.

And should, perhaps, be thus regulated :

What's Montague ? it is nor hand, nor foot,

Nor arm, nor face (nor any other part),

Belonging to a man. O be some other name !

What's in a name, &c.

The words, *nor any other part*, which are in the
quarto editions, seem to have been omitted in the folio
by inadvertency.

REMARKS.

93. *Take all myself.*] The elder quarto reads,
Take all I have. STEEVENS.

104. *My ears have yet not drunk a hundred words*

Of that tongue's uttering,—] We meet with
almost the same words in *King Edward III.* a tragedy,
1596 :

“ I might

“ I might perceive his eye in her eye lost,
 “ *His ear to drink her sweet tongue’s utterance.*”

MALONE.

112. *With love’s light wings did I o’erperch these walls ;]* Here also we find Shakspeare following the steps of the author of *The Hystory of Romeus and Juliet*, 1562 :

“ Approaching near the place from whence his heart had life,

“ So light he wox, he *leap’d the wall*, and there he spy’d his wife,

“ Who in the *window* watch’d the coming of her lord.”—— MALONE.

117. ——*there lies more peril in thine eye,*
Than twenty of their swords ;—— Beaumont and Fletcher have copied this thought in *The Maid in the Mill* :

“ The lady may command, sir ;

“ She bears an eye more dreadful than your weapon.” STEEVENS.

168. *Ere one can say,—It lightens.]* So, in the *Miracles of Moses*, by Drayton :

“ ——lightning ceaselessly to burn,

“ Swifter than thought from place to place to pass,

“ And being gone, doth suddenly return,

“ *Ere you could say precisely what it was.*”

The same thought occurs in the *Midsummer Night’s Dream*. STEEVENS.

——*Sweet, good night !]* All the intermediate lines from

from *Sweet, good night*, to *Stay but a little, &c.* were added after the first copy. STEEVENS.

191. *If that thy bent of love be honourable, &c.*] In *The Tragicall Hystory* already quoted, Juliet uses nearly the same expressions :

“ —if your thought be chaste, and have on virtue ground,

“ If wedlock be the end and *mark* which your desire hath found,

“ Obedience set aside, unto my parents due,

“ The quarrel eke that long between our households grew,

“ *Both me and mine I will all whole to you betake,*

And following you where so you go, my father's house forsake;

“ But if by wanton love and by unlawful suit

“ You think in ripest years to pluck my maidenhood's dainty fruit,

“ You are beguil'd, and now your Juliet you beseeks,

“ To cease your suit, and suffer her to live among her likes.” MALONE.

207. *To lure this tassel-gentle back again!*] The *tassel* or *tiercel* (for so it should be spelt) is the male of the *gosshawk* ; so called, because it is a *tierce* or *third* less than the female. This is equally true of all birds of prey. In the *Booke of Falconrye*, by George Turbervile, gent. printed in 1575, I find a whole chapter on the *falcon-gentle, &c.* So, in *The Guardian*, by Massinger :

“ —then

“ ———then for an evening flight

“ *A tiercel-gentle.*”

Taylor, the water-poet, uses the same expression,

“ ———By casting out the lure, she makes the *tassel-gentle* come to her fist.”

Again, in Spenser's *Faery Queen*, B. III. c. 4.

“ Having far off espyde a *tassel-gent*,

“ Which after her his nimble wings doth straine.”

Again, in Decker's *Match me in London*, 1631 :

“ Your *tassel-gentle*, she's lur'd off and gone.”

This species of hawk had the epithet of gentle annexed to it, from the ease with which it was tamed, and its attachment to man. STEEVENS.

242. *The grey-ey'd morn, &c.*] These four first lines are here replaced, conformable to the first edition, where such a description is much more proper than in the mouth of Romeo just before, when he was full of nothing but the thoughts of his mistress.

POPE.

In the folio these lines are printed twice over, and given twice to Romeo, and once to the Friar.

JOHNSON.

The same mistake has likewise happened in the quartos, 1599, 1609, and 1637. STEEVENS.

244. *And flecked darkness——*] *Flecked* is spotted, dappled, streaked, or variegated. Lord Surrey uses the same word in his translation of the 4th *Æneid* :

“ Her quivering cheekes *flecked* with deadly staine.”

The same image occurs in *Much Ado about Nothing*, act v. sc. iii.

“ *Dapples*

“*Dapples* the drowsy east with spots of grey.”

STEEVENS.

248. *I must up-fill this ozier cage of ours, &c.]* So, in the 13th song of Drayton's *Polyolbion* :

“ His happy time he spends the works of God to see,

“ In those so sundry herbs which there in plenty grow,

“ Whose sundry strange effects he only seeks to know.

“ And in a little *maund*, being made of *oziers* small,

“ Which serveth him to do full many a thing withal,

“ He very choicely sorts his simples got abroad.”

Drayton is speaking of a hermit. STEEVENS.

250. *The earth, that's Nature's mother, is her tomb ;]*

“ Omniparens, eadem rerum commune sepulchrum.”

Lucretius.

“ The womb of nature, and perhaps her grave.”

Milton.

STEEVENS.

256. —*powerful grace*,——] Efficacious virtue.

JOHNSON.

258. *For nought so vile that on the earth doth live,]*

The quarto, 1597, reads :

For nought so vile that *vile* on earth doth live.

STEEVENS.

268. *Two such opposed* FOES—] *Foes* is the reading of the oldest copy ; *kings* of that in 1609. Shak-

speare

sperre might have remembered the following passage in the old play of *Misfortunes of King Arthur*, 1587:

“Peace hath three *foes encamped* in our breasts,

“Ambition, wrath, and envie.”——STEEVENS.

279. —*with unstuft brain, &c.*] The copy, 1597, reads,

“——with unstuff'd brain

“Doth couch his limmes, there golden sleep remains.” STEEVENS.

311. *Holy Saint Francis!*——] Old copy, *Jesu Maria!* STEEVENS.

336. The two following lines were added since the first copy of this play:

Rom. *O, let us hence, &c.* STEEVENS.

354. ——*The very pin of his heart cleft with the blind bow-boy's but-shaft;——*] The allusion is to archery. The clout or white mark at which the arrows were directed, was fastened by a black *pin* placed in the centre of it. To hit this was the highest ambition of every marksman. So, in *No Wit like a Woman's*, a comedy, by Middleton, 1657:

“They have shot two arrows without heads,

“They cannot stick i' the but yet: hold out, knight,

“And I'll cleave the black *pin* i' the midst of the white.”

Again, in Marlowe's *Tamburlaine*, 1591:

“For kings are clouts that every man shoots at,

“Our crown the *pin* that thousands seek to cleave.” MALONE.

358. *More than prince of cats,—*] *Tybert*, the name given to the *Cat*, in the story-book of *Reynard the Fox*.

WARBURTON.

So, in Decker's *Satiromastix*:

“—though you were *Tybert*, the long-tail'd prince of rats.”

Again, in *Have with you to Saffron-Walden, &c.* 1598:

“—not *Tibault*, prince of cats,” &c.

STEEVENS.

359. —*courageous captain of compliments*:] A complete master of all the laws of ceremony, the principal man in the doctrine of punctilio.

“A man of compliments, whom right and wrong

“Have chose as umpire;”

says our author of *Don Armado*, the Spaniard, in *Love's Labour's Lost*.

JOHNSON.

360. —*keeps time, distance, and proportion*;—] So, Jonson's *Bobadil*:

“Note your distance, keep your due proportion of time.”

STEEVENS.

362. —*the very butcher of a silk button*,—] So, in the *Return from Parnassus*:

“Strikes his poinado at a button's breadth.”

STEEVENS.

363. —*a gentleman of the very first house*;—*of the first and second cause*:—] i. e. one who pretends to be at the head of his family, and quarrels by the book. See a note on *As You Like It*, act v. sc. 6.

WARBURTON.

Tybalt

Tybalt cannot pretend to be at the head of his family, as both Capulet and Romeo barr'd his claim to that elevation. "A gentleman of the *first house*;—of the *first* and *second cause*," is a gentleman of the first rank, of the first eminence among these duellists; and one who understands the whole science of quarrelling, and will tell you of the *first cause*, and the *second cause*, for which a man is to fight.—The *Clown*, in *As You Like It*, talks of the *seventh cause* in the same sense.

STEEVENS.

365. —*the hay!*] All the terms of the modern fencing-schools were originally Italian; the rapier, or small thrusting sword, being first used in Italy. The *hay* is the word *hai*, you *have* it, used when a thrust reaches the antagonist, from which our fencers, on the same occasion, without knowing, I suppose, any reason for it, cry out, *ha!*

JOHNSON.

367. —*affecting fantasticoes*;—] Thus the old copies, and rightly. Modern editors and the folios read, *phantasies*. Nash, in his *Have with you to Saffron-Walden*, 1596, says—"Follow some of these new-fangled Galiardos and Signor *Fantasticos*," &c. Again, in Decker's comedy of *Old Fortunatus*, 1600: "I have danc'd with queens, dallied with ladies, worn strange attires, seen *fantasticos*, convers'd with humorists," &c.

STEEVENS.

370. —*Why, is not this a lamentable thing, grand-sire*,—] Humorously apostrophising his ancestors, whose sober times were unacquainted with the fopperies here complained of.

WARBURTON.

373. —*these pardonnez-moys,—*] *Pardonnez-moi* became the language of doubt or hesitation among men of the sword, when the point of honour was grown so delicate, that no other mode of contradiction would be endured. JOHNSON.

374. —*stand so much on the new form, that they cannot sit at ease on the old bench?*] This conceit is lost, if the double meaning of the word *form* be not attended to. FARMER.

A quibble on the two meanings of the word *form* occurs in *Love's Labour's Lost*, act i. sc. 1. “—sitting with her on the *form*, and taken *following* her into the park; which, put together, is, in manner and *form* following.” STEEVENS.

385. —*your French slop.—*] *Slops* were large breeches, or trowsers. * * *

387. —*What counterfeit? &c.*

Mer. *The slip, the slip, sir;*] Mr. Reed observes, that to understand this play upon the words *counterfeit* and *slip*, it should be observed, that in our author's time there was a counterfeit piece of money distinguished by the name of a *slip*. This will appear in the following instances: “And therefore he went and got him certain *slips*, which are *counterfeit* pieces of money, being brasse, and covered over with silver, which the common people call *slips*.” *Thieves falling out, True men come by their Goods*, by Robert Greene.

Again,

“I had

“ I had like t’ have been

“ Abus’d i’ the business, had the *slip* slur’d on
me,

“ A counterfeit.” *Magnetick Lady*, act iii. sc. 6.

Other instances may be seen in his edition of Dodsley’s
Old Plays, Vol. V. p. 396.

401. —*then is my pump well flower’d.*] Here is a
vein of wit too thin to be easily found. The funda-
mental idea is, that Romeo wore *pinked* pumps, that
is, punched with holes in figures. JOHNSON.

See the shoes of the *morris-dancers* in the plate at the
conclusion of the first part of *King Henry IV.* with
Mr. Tollet’s remarks annexed to it.

It was the custom to wear ribbands in the shoes
formed into the shape of roses, or of any other flow-
ers. So Middleton, in the *Masque*, by the Gent. of
Gray’s-Inn, 1614 : “ Every masker’s *pump* was fasten-
ed with a *flower* suitable to his cap.” STEEVENS.

418. —*good goose, bite not.*] Is a proverbial ex-
pression, to be found in Ray’s Collection ; and is used
in *The Two Angry Women of Abington*, 1599.

STEEVENS.

419. —*a very bitter sweeting ; —*] A bitter *sweet-
ing* is an apple of that name. So, in *Summer’s Last
Will and Testament*, 1600 :

“ —as well crabs as *sweetings* for his summer
fruits.”

Again, in *Fair Em*, 1631 :

“ —what, in displeasure gone !

“ And left me such a *bitter sweet* to gnaw upon ?”

E i i j

Again,

Again, in Gower, *De Confessione Amantis*, Lib. VIII. fol. 174. b.

“ For all such tyme of love is lore,

“ And like unto the *bitter swete*,

“ For though it thinke a man fyrst swete

“ He shall well felen at laste

“ That it is sower,” &c.

STEEVENS.

422. —*a wit of cheverel*,—] *Cheverel* is soft leather for gloves.

JOHNSON.

So, in the *Two Maids of Moreclacke*, 1609:

“ Drawing on love’s white hand a glove of warmth,

“ Not *cheveril* stretching to such prophanation.”

From *Chevreau*, a Kid, Fr.

STEEVENS.

Cheveril is from *chevreuil*, a roebuck.

MUSGRAVE.

431. —*to hide his bauble in a hole*.] It has been already observed by Sir J. Hawkins, in a note on *All’s Well that Ends Well*, that a *bauble* was one of the accoutrements of a licensed fool or jester.

STEEVENS.

434. —*against the hair*.] *A contrepoil*: Fr. An expression equivalent to one which we now use—

“ against the grain.”

STEEVENS.

446. *My fan, Peter*.] The business of *Peter* carrying the *Nurse’s fan*, seems ridiculous according to modern manners; but I find such was formerly the practice. In an old pamphlet called *The Serving-man’s Comfort*, 1598, we are informed, “ The mistress must have one to carry her cloake and hood, another her *fanne*.”

FARMER.

Again,

Again, in *Love's Labour's Lost*:

“To see him walk before a lady, and to *bear her fan*.”

Again, in *Every Man out of his Humour*: “If any lady, &c. wants an upright gentleman in the nature of a gentleman usher, &c. who can hide his face with *her fan*,” &c. STEEVENS.

450. *God ye good den*,—] *i. e.* God give you a good even. The first of these contractions is common among the ancient comick writers. So, in R. Brome's *Northern Lass*, 1633:

“*God you good even, sir.*” STEEVENS.

452. —*the hand of the dial*—] In the *Puritan Widow*, 1605, which has been attributed to our author, is a similar expression: “—*the feskewe of the diale is upon the chrisse-crosse of noon?*”

STEEVENS.

454. —*are you, &c.*] Perhaps the poet wrote, *Nurse*. Out upon you! what a man *you are*!

Romeo. One, *lady*, that God made, himself to mar.

S. D. Y.

472. *No hare, sir*;—] Mercutio having roared out, *So, ho!* the cry of the sportsmen when they start a hare; Romeo asks *what he has found*. And Mercutio answers, *No hare, &c.* The rest is a series of quibbles unworthy of explanation, which he who does not understand, needs not lament his ignorance.

JOHNSON.

475. *An old hare hoar*,] *Hoar* or *hoary*, is often used for mouldy, as things grow white from moulding.

ing. So, in *Pierce Penniless's Supplication to the Devil*, 1595: "—as *hoary* as Dutch butter." STEEVENS.

484. —*lady, lady, lady.*] The burthen of an old song. STEEVENS.

486. —*what saucy merchant was this? &c.*] The term *merchant*, which was, and even now is, frequently applied to the lowest sort of dealers, seems anciently to have been used on these familiar occasions in contradistinction to *gentleman*; signifying that the person shewed by his behaviour he was a low fellow. The term *chap*, i. e. *chapman*, a word of the same import with *merchant* in its less respectable sense, is still in common use among the vulgar, as a general denomination for any person of whom they mean to speak with freedom or disrespect. STEEVENS.

487. —*of his ropery?*] *Ropery* was anciently used in the same sense as *roguery* is now. So, in the *Three Ladies of London*, 1584:

"Thou art very pleasant and full of thy *roperye.*"
Rope tricks are mentioned in another place.

STEEVENS.

495. —*none of his skains-mates:—*] A *skain* or *skain* was either a knife or a short dagger. By *skains-mates* the nurse means, none of his loose companions who frequent the fencing-school with him, where we may suppose the exercise of this weapon was taught.

STEEVENS.

520. —*protest;*] Whether the repetition of this word conveyed any idea peculiarly comick to Shakspeare's audience, is not at present to be determined.

The

The use of it, however, is ridiculed in the old comedy of *Sir Giles Goosecap*, 1606 :

“ There is not the best duke’s son in France dares say, *I protest*, till he be one-and-thirty years old at least ; for the inheritance of that word is not to be possessed before.” STEEVENS.

525. — *Here is for thy pains.*] So, in *The Tragical Hystory of Romeus and Juliet*, 1562 :

“ Then he vi. crowns of gold out of his pocket drew,

“ And gave them her—a slight reward, quoth he ; and so adieu.” MALONE.

531. — *like a tackled stair,*] Like stairs of rope in the tackle of a ship. JOHNSON.

532. — *top-gallant of my joy*] The *top-gallant* is the highest extremity of the mast of a ship.

This expression is common to many writers ; among the rest, to Markham, in his *English Arcadia*, 1607 :

“ —beholding in the high *top-gallant* of his valour.” STEEVENS.

541. *Well, sir ; my mistress is the sweetest lady—*

Lord, lord ! *when ’twas a little prating thing,—*] So, in the poem :

“ And how she gave her suck in youth, she leaveth not to tell.

“ A pretty babe, quoth she, it was, when it was young,

“ Lord, how it could full prettily have *prated* with its tongue,” &c.

This

This dialogue is not found in Painter's *Romeo and Julietta*. MALONE.

564. —*should be thoughts, &c.*] The speech is thus continued in the quarto, 1597:

———should be thoughts,

And run more swift than hasty powder fir'd,

Doth hurry from the fearful cannon's mouth.

Oh, now she comes! Tell me, gentle Nurse,

What says my love?—

The greatest part of the scene is likewise added since that edition. STEEVENS.

586. *Fie, how my bones ache!—what a jaunt have I had?*] This is the reading of the folio. The quartos read:

———what a *jaunce* have I had?

The two words appear to have been formerly synonymous. See *King Richard II.*

“Spur-gall'd and tir'd by *jauncing* Bolingbroke.”

MALONE.

The signification of these two words is obviously different. * * *

607. *No, no: but all this did I know before;*

What says he of our marriage? what of that?]

So, in *The Tragicall Hystory of Romeus and Juliet*, 1562:

“Tell me else what, quoth she, this evermore I thought,

“But of *our marriage*, say at once, what answer have you brought?” MALONE.

641. This scene was entirely new formed: the reader may be pleased to have it as it was at first written:

Rom. Now, father Lawrence, in thy holy grant,
Consists the good of me and Juliet.

Friar. Without more words, I will do all I may
To make you happy, if in me it lie.

Rom. This morning here she 'pointed we should
meet,

And consummate those never-parting bands,
Witness of our hearts' love, by joining hands;
And come she will.

Friar. I guess she will indeed:

Youth's love is quick, swifter than swiftest
speed.

Enter Juliet somewhat fast, and embraceth Romeo.

See where she comes!—

So light a foot ne'er hurts the trodden flower;
Of love and joy, see, see the sovereign power!

Jul. Romeo!

Rom. My Juliet, welcome! As do waking eyes
(Clos'd in night's mists) attend the frolick day,
So Romeo hath expected Juliet;
And thou art come.

Jul. I am (if I be day)

Come to my sun; shine forth, and make me
fair.

Rom. All beauteous fairness dwelleth in thine eyes.

Jul. Romeo, from thine all brightness doth arise.

Friar.

Friar. Come, wantons, come; the stealing hours
do pass;
Defer embracements to some fitter time;
Part for a time, “you shall not be alone,
“’Till holy church hath join’d you both in
one.”

Rom. Lead, holy father, all delay seems long.

Jul. Make haste, make haste, this ling’ring doth
us wrong.

Friar. O, soft and fair makes sweetest work they
say;

Haste is a common hind’rer in cross-way.

[*Exeunt.*

STEEVENS.

655. *Too swift arrives—*] He that travels too fast, is as long before he comes to the end of his journey, as he that travels slow. Precipitation produces mishap. JOHNSON.

656. *Here comes the lady, &c.*] However the poet might think the alteration of this scene on the whole to be necessary, I am afraid, in respect of the passage before us, he has not been very successful. The violent hyperbole of *never wearing out the everlasting flint*, appears to me not only more reprehensible, but even less beautiful than the lines as they were originally written, where the lightness of Juliet’s motion is accounted for from the cheerful effects the passion of love produced in her mind. STEEVENS.

658. *A lover may bestride the gossamer.*] The *gossamer* is the long white filament which flies in the
air

air in summer. So, in *Hannibal and Scipio*, 1637, by Nabbes :

“ Fine as Arachne’s web, or gossamer,

“ Whose curls when garnish’d by their dressing,
shew

“ Like that spun vapour when ’tis pearl’d with
dew !” STEEVENS.

673. *I cannot sum up half my sum of wealth.*] The old copies read :

I cannot sum up *sum of half* my wealth,
and,

I cannot sum up *somes* of half my wealth.

STEEVENS.

The following would be nearer the original reading :

I cannot sum up *th’* sum of half my wealth.

REMARKS.

ACT III.

Line 2. *THE day is hot,—*] It is observed, that in Italy almost all assassinations are committed during the heat of summer. JOHNSON.

31. These two speeches have been added since the first quarto, together with some few circumstances in the rest of the scene, as well as in the ensuing one.

STEEVENS.

74. *A la stoccata*—] *Stoccata* is the Italian term for a thrust or stab with a rapier. So, in *The Devil's Charter*, 1607 :

“ He makes a thrust ; I with a swift passado

“ Make quick avoidance, and with this *stoccata*,”

&c.

STEEVENS.

80. *Will you pluck your sword out of his pilcher by the ears?*] We should read *pilche*, which signifies a cloke or coat of skins, meaning the scabbard.

WARBURTON.

The old quarto reads *scabbard*. Dr. Warburton's explanation is, I believe, just. Nash, in *Pierce Pennyless his Supplication*, 1595, speaks of a carman in a leather *pilche*. Again, in Decker's *Satiromastix* :

“ I'll beat five pounds out of his leather *pilch*.”

Again,

“ Thou hast forgot how thou ambled'st in a leather *pilch*, by a play-waggon in the highway, and took'st mad Jeronimo's part, to get service among the mimicks.”

It appears from this passage, that Ben Jonson acted the part of *Hieronimo* in the Spanish tragedy, the speech being addressed to *Horace*, under which character old *Ben* is ridiculed.

STEEVENS.

100. —*a grave man*.] After this, the quarto, 1597, continues Mercutio's speech as follows :

—A pox o' both your houses ! I shall be fairly mounted upon four men's shoulders for your house of the Montagues and the Capulets : and then some pleasantly rogue, some sexton, some base slave, shall
write

write my epitaph, that Tybalt came and broke the prince's laws, and Mercutio was slain for the first and second cause. Where's the Surgeon?

Boy. He's come, sir.

Mer. Now he'll keep a mumbling in my guts on the other side.—Come, Benvolio, lend me thy hand: A pox o' both your houses! STEEVENS.

You will find me a grave man.] This jest was better in old language, than it is at present: Lidgate says, in his elegy upon Chaucer:

“My master *Chaucer* now is *grave*.” FARMER.

I meet with the same quibble in the *Revenger's Tragedy*, 1608, where *Vindici* dresses up a lady's scull, and observes,

“—she has a somewhat *grave* look with her.”

STEEVENS.

120. —*hath aspir'd the clouds*,] We never use this verb at present without some particle, as, *to* and *after*.

STEEVENS.

Middleton, in *No Wit like a Woman's*, a comedy, 1657, uses this word as our author has done:

“Why 'tis not possible, madam, that man's happiness

“Should take a greater height than mine *aspires*.”

So also, Marlowe, in his *Tamburlaine*, 1591:

“Until our bodies turn to elements,

“And both our souls *aspire* celestial thrones.”

MALONE.

122. *This day's black fate on more days doth depend:*]

This day's unhappy destiny hangs over the days yet to

come. There will yet be more mischief.

JOHNSON.
127. *And fire-ey'd fury be my conduct now!]* *Con-*
duct for conductor. MALONE.

140. *O! I am fortune's fool!]* I am always running
in the way of evil fortune, *like* the fool in the play.
“*Thou art death's fool,*” in *Measure for Measure*. See
Dr. Warburton's note. JOHNSON.

In the first copy,—*O! I am fortune's slave.*
STEEVENS.

154. *—as thou art true,]* As thou art *just* and *up-*
right. JOHNSON.

160. *How nice the quarrel—]* How *slight*, how
unimportant, how *petty*. So in the last act,

The letter was not *nice*, but full of charge
Of dear import. JOHNSON.

—and urg'd withal] The rest of this speech was
new written by the poet, as well as a part of what
follows in the same scene. STEEVENS.

183. *Affection makes him false.—]* The charge
of falsehood on Benvolio, though produced at hazard,
is very just. The author, who seems to intend the
character of Benvolio as good, meant perhaps to shew,
how the best minds, in a state of faction and discord,
are distorted to criminal partiality. JOHNSON.

200. *Nor tears, nor prayers, shall purchase out*
abuses,] This was probably designed as a stroke at
the church of Rome, by which the different prices of
murder, incest, and all other crimes, were minutely
settled, and as shamelessly received. STEEVENS.

204. *Mercy but murders, pardoning those that kill.*] So, in Hale's *Memorials*: "When I find myself swayed to mercy, let me remember likewise that there is a mercy due to the country." MALONE.

205. Gallop apace, *you fiery-footed steeds,*
Towards Phæbus' mansion, &c.] Our author probably remembered Marlowe's *King Edward II.*, which was performed before 1593:

"Gallop apace, bright Phæbus, through the skie,
"And dusky night in rusty iron car;
"Between you both, shorten the time, I pray,
"That I may see that most desired day."

MALONE.

206. —*Phæbus' mansion;—*] The second quarto and folio read, *lodging*. STEEVENS.

208. —*immediately.*] Here ends this speech in the eldest quarto. The rest of the scene has likewise received considerable alterations and additions.

STEEVENS.

209. *Spread thy close curtain, love-performing night!*
That run-away's eyes may wink;—] What run-away's are these, whose eyes Juliet is wishing to have stopt? Macbeth, we may remember, makes an invocation to night much in the same strain:

"——Come, seeling night,

"Scarf up the tender eye of pitiful day," &c.

So Juliet would have night's darkness obscure the great eye of the day, the *sun*; whom considering in a poetical light as *Phæbus*, drawn in his car with *fiery-footed* steeds, and *posting* through the heavens, she

very properly calls him, with regard to the swiftness of his course, the *run-away*. In the like manner our poet speaks of the night in the *Merchant of Venice* :

“ For the close night doth play the *run-away*.”

WARBURTON.

The construction of this passage, however elliptical or perverse, I believe to be as follows :

May that run-away's eyes wink !

Or, *That run-away's eyes, may (they) wink !*

These ellipses are frequent in Spenser; and *that*, for *oh ! that*, is not uncommon, as Dr. Farmer observes in a note on the first scene of *The Winter's Tale*. So, in *Antony and Cleopatra*, act iii. sc. 6.

“ *That ever I should call thee cast-away !*”

Juliet first wishes for the absence of the sun, and then invokes the night to spread its curtain close around the world :

Spread thy close curtain, love-performing night !
next, recollecting that the night would seem short to her, she speaks of it as of a *run-away*, whose flight she would wish to retard, and whose eyes she would blind, lest they should make discoveries. The *eyes of night* are the stars, so called in the *Midsummer Night's Dream*. Dr. Warburton has already proved that Shakspeare terms *the night* a *run-away* in the *Merchant of Venice* : and in the *Fair Maid of the Exchange*, 1607, it is spoken of under the same character :

“ The night hath play'd the swift-foot *run-away*.”

Romeo was not expected by Juliet till the sun was gone, and therefore it was of no consequence to her
that

that any eyes should wink but those of the night ; for, as Ben Jonson says in *Sejanus* :

“ ———night hath many eyes,

“ Whereof, tho’ most do sleep, yet some are spies.”

STEEVENS.

That seems not to be the optative adverb *utinam*, but the pronoun *ista*. These lines contain no wish, but a reason for Juliet’s preceding wish for the approach of cloudy night ; for in such a night there may be no star-light to discover our stolen pleasures :

That run-away eyes *may* wink, and Romeo

Leap to those arms, untalked of, and unseen.

BLACKSTONE.

214. ———Come, civil night,] *Civil* is grave, decently solemn.

JOHNSON.

218. —unmann’d blood—] Blood yet unacquainted with man.

JOHNSON.

Hood my unmann’d blood bating in my cheeks,] These are terms of falconry. An *unmanned* hawk is one that is not brought to endure company. *Bating* (not *baiting*, as it has hitherto been printed) is fluttering with the wings, as striving to fly away. So, in Ben Jonson’s *Sad Shepherd* :

“ A hawk yet half so haggard and *unmann’d*.”

Again, in an old ballad, entitled *Prettie Comparisons wittily grounded, &c.*

“ Or like a *hawk* that’s never *man’d*,

“ Or like a *hide* before ’tis *tan’d*.”

Again, in the *Booke of Hauhyng, &c.* bl. let. no date:

date : “ It is called *bating*, for she *bateth* with herselfe most often causelesse.” STEEVENS.

226. *Take him and cut him into little stars, &c.*] The same childish thought occurs in *The Wisdom of Doctor Dodypole*, which was acted before the year 1596 :

“ The glorious parts of faire Lucilia,

“ Take them and joine them in the heavenly spheres ;

“ And fixe them there as an eternal light,

“ For lovers to adore and wonder at.”

STEEVENS.

229. —*the garish sun.*] Milton had this speech in his thoughts when he wrote *Il Penseroso* :

“ Civil night,

“ Thou sober-suited matron.”—*Shakspeare.*

“ Till civil-suited morn appear.”—*Milton.*

“ Pay no worship to the *garish sun.*”—*Shakspeare.*

“ Hide me from day’s *garish eye.*”—*Milton.*

JOHNSON.

Garish, is gawdy, showy. So, in *Richard III.*

“ A dream of what thou wast, a *garish* flag.”

Again, in Marlowe’s *Edward II.* 1622 :

“ —march’d like players

“ With *garish* robes.”

It sometimes signifies wild, flighty. So, in the following instance ; “ —starting up and *gairishly* staring about, especially on the face of *Eliosto.*”

Hinde’s *Eliosto Libidinoso*, 1606.

STEEVENS.

253. —*death-darting eye of cockatrice.*] The strange lines

lines that follow here in the common books, are not in the old edition. POPE.

The strange lines are these :

I am not I, if there be such an I,
Or these eyes shot, that makes thee answer I;
If he be slain, say I; or if not, no :

Brief sounds determine of my weal or woe.

These lines hardly deserve emendation; yet it may be proper to observe, that their meanness has not placed them below the malice of fortune, the first two of them being evidently transposed. We should read :

—That one vowel *I* shall poison more,
Than the death-darting eye of cockatrice,
Or those eyes *shot*, that make the answer, *I*.

I am not I, &c.

JOHNSON.

I think the transposition recommended may be spared. The second line is corrupted. Read *shut* instead of *shot*, and then the meaning will be sufficiently intelligible.

Shot, however, may be the same as *shut*. So, in Chaucer's *Miller's Tale*, late edit. ver. 3358 :

“ And dressed him up by a *shot* window.”

STEEVENS.

279. *O serpent heart, hid with a flow'ring face!]*

The same images occur in *Macbeth* :

“ ———look like the innocent *flower*,

“ But be the *serpent* under it.” — HENLEY.

282. *Dove-feather'd raven! &c.]* In old editions,

Ravenous dove, feather'd raven, &c.

The

The four following lines not in the first edition, as well as some others which I have omitted. POPE.

*Ravenous dove, feather'd raven,
Wolvish-rav'ning lamb!]* This passage Mr. Pope has thrown out of the text, because these two noble *hemistichs* are inharmonious: but is there no such thing as a crutch for a labouring, halting verse? I'll venture to restore to the poet a line that is in his own mode of thinking, and truly worthy of him. *Ravenous* was blunderingly coined out of *raven* and *rav'ning*; and if we only throw it out, we gain at once an harmonious verse, and a proper contrast of epithets and images:

Dove-feather'd raven! wolvish-rav'ning lamb!

THEOBALD.

300. *Upon his brow shame is asham'd to sit ;]* So, in Painter's *Palace of Pleasure*, Tom. II. p. 223: "Is it possible that under such beautie and rare comeliness, disloyaltie and treason may have their *fledge* and lodging?" This sentiment is not in the poem.

STEEVENS.

306. *Ah, poor my lord, what tongue shall smooth thy
name,*

When I, thy three hours wife, have mangled it?] So, in the poem already quoted, of *Romeus and Juliet*:

"Ah cruel *murd'ring tongue*, murderer of other's
fame,

"How durst thou once attempt to touch the ho-
nour of his *name*?"

"Whose

“ Whose deadly foes do yield him due and earned praise,

“ For though his freedom be bereft, his honour not decays.

“ Why blam'st thou Romeus for slaying of Tybalt?

“ Since he is guiltless quite, and Tybalt bears the fault.

“ Whither shall he, alas! poor banish'd man, now fly?

“ What place of succour shall he seek beneath the starry sky?

“ Since she pursueth him, and him defames of wrong,

“ That in distress should be his fort, and only rampire strong.”

MALONE.

310. *Back, foolish tears, &c.*] So, in *The Tempest*:

“ ———I am a fool

“ To weep at what I am glad of.”

I think, in this speech of Juliet, the words *woe* and *joy* should change places; otherwise, her reasoning is inconclusive.

STEEVENS.

To me it appears, that the transposition proposed would have the opposite of the intended effect.

HENLEY.

Juliet's reasoning, as the text now stands, appears to me perfectly correct.—*Back* (says she) *to your native source, you foolish tears!* Properly you ought to flow only on melancholy occasions; but now you erroneously shed your tributary drops for an event [the death of Tybalt, and

The four
well as so

Ravenous

Wolvish

has throw

hemistichs

thing as

venture t

mode of

ous was b

ing; and

harmonic

and imag

Do

300.

Painter

it possi

nesse,

and loc

306.

So, in

courts or wooes a lady is sometimes indulged. This appears clearly from the subsequent lines :

“ ——— They may seize

“ On the white wonder of dear Juliet’s hand,

“ And steal immortal blessings from her lips—

“ ——— *Flies* may do this.” MALONE.

390. *Who, even in pure and vestal modesty,*] This and the next line were not in the first copy.

MALONE.

395. *But Romeo may not ; he is banished.*] This line is very awkwardly introduced here, and might better be inserted after—*their own kisses sin.* STEEVENS.

—It ought, without doubt, to be placed there. In the first edition it is inserted immediately before—*Flies may do this.* MALONE.

429. *What wilfulness—*] The folio reads—*What simpleness.* STEEVENS.

439. *O woeful sympathy !*

Piteous predicament !] One may wonder the editors did not see that this language must necessarily belong to the *Friar.* FARMER.

Dr. Farmer’s emendation may justly claim that place in the text to which I have now advanced it.

STEEVENS.

453. —*cancell’d love ?*] The folio reads *conceal’d love.* JOHNSON.

The quarto, *cancell’d love.* STEEVENS.

466. *Art thou a man ? thy form cries out, thou art ;
Thy tears are womanish ;——*] Shakspeare has here closely followed his original :

G

“ Art

and the subsequent escape of my beloved Romeo] *which is in fact to me a subject of joy.—Tybalt, if he could, would have slain my husband; but my husband is alive, and has slain Tybalt. This is a source of joy, not of sorrow: wherefore then do I weep?* MALONE.

Again, in Painter's *Palace of Pleasure*: "Where from henceforth shall be his refuge? sith she which ought to be the only bulwarke and assined repaire of his distresse doth persue and defame him."

HENDERSON.

322. *Hath slain ten thousand Tybalts,*] Hath put Tybalt out of my mind, as if out of being.

JOHNSON.

The true meaning is, I am more affected by Romeo's banishment, than I should be by the death of ten thousand such relations as Tybalt. REMARKS.

328. *Which modern lamentation, &c.]* This line is left out of the later editions, I suppose because the editors did not remember that Shakspeare uses *modern* for *common*, or *slight*: I believe it was in his time confounded in colloquial language with *moderate*.

JOHNSON.

385. —More validity,

More honourable state, more courtship lives

In carrion flies, than Romeo:—] Validity seems here to mean *worth* or *dignity*; and courtship the state of a courtier permitted to approach the highest presence.

JOHNSON.

By *courtship* the author seems rather to have meant the state of a lover; that dalliance, in which he who

courts or woos a lady is sometimes indulged. This appears clearly from the subsequent lines :

“ ——— They may seize

“ On the white wonder of dear Juliet’s hand,

“ And steal immortal blessings from her lips—

“ ——— *Flies* may do this.” MALONE.

390. *Who, even in pure and vestal modesty,*] This and the next line were not in the first copy.

MALONE.

395. *But Romeo may not ; he is banished.*] This line is very awkwardly introduced here, and might better be inserted after—*their own kisses sin.* STEEVENS.

—It ought, without doubt, to be placed there. In the first edition it is inserted immediately before—*Flies may do this.* MALONE.

429. *What wilfulness—*] The folio reads—*What simpleness.* STEEVENS.

439. *O woeful sympathy !
Piteous predicament !*] One may wonder the editors did not see that this language must necessarily belong to the *Friar.* FARMER.

Dr. Farmer’s emendation may justly claim that place in the text to which I have now advanced it.

STEEVENS.
453. —*cancell’d love ?*] The folio reads *conceal’d love.* JOHNSON.

The quarto, *cancell’d love.* STEEVENS.

466. *Art thou a man ? thy form cries out, thou art ;
Thy tears are womanish ;——*] Shakspeare has here closely followed his original :

“ *Art thou, quoth he, a man? thy shape saith, so
thou art;*

“ *Thy crying and thy weeping eyes denote a woman’s
heart,*

“ *For manly reason is quite from off thy mind
outchased,*

“ *And in her stead affections lewd, and fancies
highly placed;*

“ *So that I stood in doubt this hour at the least,*

“ *If thou a man or woman wert, or else a brutish
beast.”*

Tragicall Hystory of Romeus and Juliet, 1562.

MALONE.

476. *Why rail’st thou on thy birth, the heaven, and
earth?*] Romeo has not here railed on his birth, &c.
though in his interview with the friar, as described in
The Tragicall Hystory of Romeus and Juliet, he is made
to do so :

“ *First Nature did he blame, the author of his
life,*

“ *In which his joys had been so scant, and sor-
rows aye so rife;*

“ *The time and place of birth he fiercely did re-
prove,*

“ *He cryed out with open mouth against the stars
above.*

“ *——On Fortune eke he rail’d——*”

Shakspeare copied the remonstrance of the friar, with-
out reviewing the former part of his scene.

MALONE.

489. *Like powder in the skill-less soldier's flask, &c.]* To understand the force of this allusion, it should be remembered that the ancient English soldiers, using *match*-locks, instead of locks with flints, as at present, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden *flask* in which they kept their powder. The same allusion occurs in *Humour's Ordinary*, an old collection of English epigrams :

“ When she his *flask* and touch-box set on fire,

“ And till this hour the burning is not out.”

STEEVENS.

491. *And thou dismember'd with thine own defence,]*
And thou torn to pieces with thine own weapons.

JOHNSON.

515. *Romeo is coming.]* Much of this speech has likewise been added since the first edition.

STEEVENS.

523. *Go hence. Good night, &c.]* These three lines are omitted in all the modern editions. JOHNSON.

—*here stands all your state,]* The whole of your fortune depends on this. JOHNSON.

533. *SCENE IV.]* Some few unnecessary verses are omitted in this scene, according to the oldest editions. POPE.

These verses are such as will by no means connect with the last and most improved copy of the play.

STEEVENS.

543. —*mew'd up—]* This is a phrase from falconry. A *mew* was a place of confinement for hawks. STEEVENS.

544. *Sir Paris, I will make a desperate tender
Of my child's love:—*] *Desperate* means only
bold, advent'rous, as if he had said in the vulgar phrase,
*I will speak a bold word, and venture to promise you my
daughter.* JOHNSON.

So, in *The Weakest goes to the Wall*, 1618:

“Witness this *desperate tender* of mine honour.”

STEEVENS.

569. SCENE V. *Juliet's chamber.*] The stage-
direction, in the first edition, is—“*Enter Romeo and
Juliet at the window.*” In the second quarto—“*Enter
Romeo and Juliet aloft.*” They appeared probably in
the balcony which seems to have been erected on the
old English stage. See *The Account of the Ancient
Theatres.* MALONE.

572. *Nightly she sings on yon pomegranate tree:—*
This is not merely a poetical supposition. It is ob-
served of the nightingale, that, if undisturbed, she
sits and sings upon the same tree for many weeks
together. STEEVENS.

588. —*the pale reflex—*] The appearance of a
cloud opposed to the moon. JOHNSON.

591. *I have more care to stay, than will to go;—*
Would it not be better thus: *I have more will to stay,
than care to go?* JOHNSON.

597. —*sweet division;—*] *Division* seems to have
been the technical term for the pauses or parts of a
musical composition. So, in *King Henry IV. P. I.*

“Sung by a fair queen in a summer's bower,

“With ravishing *division* to her lute.”

STEEVENS.

600. *O, now I would they had chang'd voices too!]*
The *toad* having very fine eyes, and the *lark* very ugly
ones, was the occasion of a common saying amongst
the people, that *the toad and lark had changed eyes*.
To this the speaker alludes. But sure she need not
have *wished* that *they had changed voices too*. The lark
appeared to her untunable enough in all conscience;
as appears by what she said just before,

It is the lark that sings so out of tune,

Straining harsh discords and unpleasing sharps.

This directs us to the right reading. For how natural
was it for her after this to add,

Some say the lark and loathed toad change eyes;

O, now I wot they have chang'd voices too.

i. e. the lark sings so harshly, that I now perceive the
toad and she have changed *voices* as well as *eyes*.

WARBURTON.

This tradition of the toad and lark I have heard
expressed in a rustick rhyme.

“ —To heav'n I'd fly,

“ But that the toad beguil'd me of mine eye.”

JOHNSON.

601. *Since arm from arm, &c.]* These two lines
are omitted in the modern editions, and do not de-
serve to be replaced, but as they may shew the dan-
ger of critical temerity. Dr. Warburton's change of
I would to *I wot* was specious enough, yet it is evi-
dently erroneous. The sense is this, *The lark, they*
say, has lost her eyes to the toad, and now I would the

G iij

toad

toad had her voice too, since she uses it to the disturbance of lovers. JOHNSON.

602. *Hunting thee hence with hunts-up to the day.]*

The *hunts-up* was the name of the tune anciently played to wake the hunters, and collect them together.

So, in the play of *Orlando Furioso*, 1594 and 1599 :

“ To play him *huntsup* with a point of war,

“ I’ll be his minstrell with my drum and fife.”

Again, in *Westward Hoe*, 1607 :

“ —Make a noise, its no matter ; any *huntsup* to waken vice.”

Again, in Drayton’s *Polyolbion*, song 13.

“ But *hunts-up* to the morn the feather’d sylvans sing.” STEEVENS.

Puttenham, in his *Art of English Poesy*, 1589, speaking of one Gray, says, “ what good estimation did he grow into with king Henry (the Eighth) and afterwards with the duke of Somerset, protectour, for making certain merry ballads, whereof one chiefly was, *The hunte is up, the hunte is up.*” REMARKS.

614. *O! by this count I shall be much in years,*

Ere I again behold my Romeo.]

“ Illa ego, quæ fueram te decedente puella,

“ Protinus ut redeas, facta videbor anus.”

Ovid. Epist. I.

STEEVENS.

621. *O God! I have an ill-divining soul, &c.]* This miserable prescience of futurity I have always regarded as a circumstance particularly beautiful. The same

same kind of warning from the mind Romeo seems to have been conscious of, on his going to the entertainment at the house of Capulet :

——my mind misgives,
Some consequence yet hanging in the stars,
Shall bitterly begin his fearful date
From this night's revels. STEEVENS.

626. *Dry sorrow drinks our blood.*——] This is an allusion to the proverb—"Sorrow's dry."

STEEVENS.
635. —procures *her hither?*] *Procures for brings.*
WARBURTON.

638. *Evermore weeping for your cousin's death, &c.]*
So, in *The Tragicall Hystory of Romeus and Juliet*, 1562 :

"——time it is that now you should our Tybalt's death forget ;

"Of whom since God hath claim'd the life that was but lent,

"He is in bliss, ne is there cause why you should thus lament :

"*You cannot call him back with tears and shriekings shrill ;*

"It is a fault thus still to grudge at God's appointed will." MALONE.

So full as appositely in Painter's Novel : "Thinke no more upon the death of your cousin Thibault, *whome do you thinke to revoke with teares,*" &c.

STEEVENS.
656. *Ay, madam, from—]* Juliet's equivocations are

are rather too artful for a mind disturbed by the loss of a new lover. JOHNSON.

661. *That shall bestow on him so sure a draught,*] Thus the elder quarto, which I have followed in preference to the quartos 1599 and 1609, and the folio 1623, which read, less intelligibly,

“ Shall give him such an unaccustom'd dram.”

STEEVENS.

—*unaccustom'd dram,*] In vulgar language, Shall give him a *dram* which he is *not used* to. Though I have, if I mistake not, observed, that in old books, *unaccustomed* signifies *wonderful, powerful, efficacious*.

JOHNSON.

674. *Find thou, &c.*] This line in the quarto 1597, is given to Juliet. STEEVENS.

682. —*in happy time,*—] *A la bonne heure*. This phrase was interjected, when the hearer was not quite so well pleased as the speaker. JOHNSON.

685. *The county Paris,*—] It is remarked, that “ Paris, though in one place called *Earl*, is most commonly styled the *Countie* in this play. Shakspeare seems to have preferred, for some reason or other, the *Italian Compt* to our *Count*: perhaps he took it from the old English novel, from which he is said to have taken his plot.”—He certainly did so: Paris is there first styled *a young Earle*, and afterwards *Counte*, *Countée*, and *County*; according to the unsettled orthography of the time.

The word, however, is frequently met with in other writers, particularly in Fairfax:

“ As

“ As when a captaine doth besiege some hold,
 “ Set in a marish or high on a hill,
 “ And trieth waies and wiles a thousand fold,
 “ To bring the place subjected to his will;
 “ So far’d the *Countie* with the Pagan bold,” &c.
Godfrey of Bulloigne, Book VII. Stanza 90.

FARMER.

722. *And yet not proud, &c.*] This line is wanting
 in the folio. STEEVENS.

727. —out, you baggage!
You tallow-face!] Such was the indelicacy of
 the age of Shakspeare, that authors were not contented
 only to employ these terms of abuse in their own
 original performances, but even felt no reluctance to
 introduce them in their versions of the most chaste and
 elegant of the Greek or Roman poets. Stanyhurst,
 the translator of Virgil in 1582, makes Dido call
 Æneas—*Hedgebrat, cullion, and tar-breech*, in the
 course of one speech.

Nay, in the Interlude of *The Repentance of Mary
 Magdalene*, 1567, Mary Magdalene says to one of her
 attendants:

“ Horeson, I beshrowe your heart, are you here?”
 STEEVENS.

755. ————and having now provided
A gentleman of princely parentage—
 ————And then to have a wretched puling fool,
A whining mammet, in her fortune’s tender,
To answer—I’ll not wed—I cannot love,—]

So, in *Romeus and Juliet*, 1562:

“ Such

“ Such care thy mother had, so dear thou wert
to me,

“ That I with long and earnest suit *provided* have
for thee

“ One of the greatest lords that wonnes about
this town,

“ And for his many virtues’ sake a man of great
renown ;—

“ —————and yet thou playest in this
case

“ The *dainty fool* and stubborn girl ; for want of
skill,

“ Thou dost refuse thy offer’d weal, and disobey
my will.” MALONE.

778. *In that dim monument, &c.]* The modern
editors read *dun* monument. I have replaced *dim*
from the old quarto, 1597, and the folio.

STEEVENS.

790. *Faith, here ’tis :—]* The character of the
nurse exhibits a just picture of those whose actions
have no principles for their foundation. She has been
unfaithful to the trust reposed in her by Capulet, and
is ready to embrace any expedient that offers, to avert
the consequences of her first infidelity.

STEEVENS.

This picture, however, is not an original. In *The
Tragicall Hystory of Romeus and Juliet*, 1562, the Nurse
exhibits the same readiness to accommodate herself
to the present conjuncture :

“ The

“ The flattering nurse did praise the friar for his skill,

“ And said that she had done right well, by wit to order will ;

“ She setteth forth at large the father’s furious rage,

“ And eke she praiseth much to her *the second marriage* ;

“ *And Countess Paris now she praises ten times more*

“ *By wrong, than she herself by right had Romeus prais’d before :*

“ Paris shall dwell there still : *Romeus shall not return* ;

“ What shall it boot her all her life to languish still and mourn ?”

MALONE.

Sir John Vanburgh, in *The Relapse*, has copied in this respect the character of his Nurse from Shakspeare.

BLACKSTONE.

798. —*so green,—*] So the first editions. Hammer reads—*so keen*.

JOHNSON.

Perhaps Chaucer has given to *Emetrius*, in the *Knight’s Tale*, eyes of the same colour :

“ His nose was high, his eyin bright *citryn* :”

i. e. of the hue of an unripe lemon or citron.

Again, in the *Two Noble Kinsmen*, by Beaumont and Fletcher, act v. sc. 1.

“ —oh vouchsafe,

“ With that thy rare *green* eye,” &c.—

STEEVENS.

803.

803. *As living here—*] Sir T. Hanmer reads, *as living* hence; that is, at a distance, in banishment; but *here* may signify, *in this world*. JOHNSON.

814. *Ancient damnation!—*] This term of reproach occurs in the *Malcontent*, 1604 :

“—out, you *ancient damnation!*” STEEVENS.

ACT IV.

Line 3. AND I am, &c.] His haste shall not be abated by my slowness. It might be read,

And I am nothing slow to *back* his haste:
that is, I am diligent to *abet* and *enforce* his haste.

JOHNSON.

Slack was certainly the author's word, for, in the first edition, the line ran—

“For I am nothing *slack* to slow his haste.”

Back could not have stood there. MALONE.

16. —*be flow'd.*] So, in Sir A. Gorges' translation of the second book of Lucan :

“——will you overflow

“The fields, thereby my march to *slow?*”

STEEVENS.

18. —*my lady, and my wife!*] As these four first lines seem intended to rhyme, perhaps the author wrote thus :

——my lady and my life! JOHNSON.

64. *Shall play the umpire,—*] That is, this knife shall decide the struggle between me and my distresses. JOHNSON.

65. —*commission of thy years and art*] *Commission* is for *authority* or *power*. JOHNSON.

79. —*of yonder tower;*] Thus the quarto, 1597. All other ancient copies—of *any* tower. STEEVENS.

94. *Take thou this phial, &c.*] Thus Painter's *Palace of Pleasure*, Tom. II. p. 237. "Beholde heere I give thee a viole, &c. drink so much as is contained therein. And then you shall feele a certaine kinde of pleasant sleepe, which incroching by litle and litle all the parts of your body, wil constrain them in such wise, as unmoveable they shal remaine: and by not doing their accustomed duties, shall loose their natural feelings, and you abide in such extasie the space of xl houres at the least, without any beating of poulse or other perceptible motion, which shall so astonne them that come to see you, as they will judge you to be dead, and according to the custome of our citie, you shall be caried to the churchyard hard by our church, when you shall be entombed in the common monument of the Capellets your ancestors," &c. STEEVENS.

96. —*through all thy veins shall run*
A cold and drowsy humour,—] The first edition in 1597 has in general been here followed, except only, that instead of *a cold and drowsy humour*, we there find—*a dull and heavy slumber*. MALONE.

102. *To paly ashes ;—*] The first folio, by an evident error of the press, reads—*To many* ashes. The second—*mealy* ; which might have been the author's word, on a revision of his play. *Paly* is the reading of the quarto, and occurs again in *K. Henry V.*

“ ———— and through their *paly* flames,

“ Each battle sees the other's umber'd face.”

We have had, too, already in a former scene—“ *Pale, pale as ashes.*” MALONE.

112. *In thy best robes uncover'd on the bier,*] Between this line and the next, the quartos 1599, 1609, and the first folio, introduce the following verse, which the poet very probably had struck out on his revisal, because it is quite unnecessary, as the sense of it is repeated, and as it will not connect with either :

Be borne to burial in thy kindred's grave.

Had Virgil lived to have revised his *Æneid*, he would hardly have permitted both of the following lines to remain in his text :

“ At *Venus* obscuro gradientes aëre sepsit ;

“ Et multo nebulæ circum *dea* fudit amictu.”

The awkward repetition of the nominative case in the second of them, seems to decide very strongly against it. STEEVENS.

Then (as the manner of our country is)

In thy best robes, uncover'd on the bier—] The Italian custom here alluded to, of carrying the dead body to the grave with the face *uncovered* (which is not mentioned by Painter), our author found particularly described in *The Tragickall Hystory of Romeus and Juliet* :

“ Another

“ Another use there is, that whosoever dies,
 “ Borne to their church *with open face upon the*
bier he lies,
 “ In wonted weed attir’d, not wrapt in winding-
 sheet.”—— MALONE.

117. ——and he and I
Will watch thy waking,—] These words are
 not in the folio. JOHNSON.

121. *If no unconstant toy,—]* If no *fickle freak*, no
light caprice, no *change of fancy*, hinder the perform-
 ance. JOHNSON.

If no unconstant toy nor womanish fear
Abate thy valour in the acting it.] These expressions
 are borrowed from the poem :

“ Cast off from thee at once the weed of *woman-*
ish dread,

“ With manly courage arm thyself from heel un-
 to the head.——

“ God grant he so confirm in thee thy present
 will,

“ That no *inconstant toy* thee let thy promise to
 fulfil !” MALONE.

143. —from shrift,] *i. e.* from confession. So,
 in *The Merry Devil of Edmonton*, 1626 :

“ Ay, like a wench comes roundly to her *shrift.*”
 In the old morality of *Every Man*, bl. let. no date,
 confession is personified :

“ Now I pray you, *shrifte*, mother of salvacyon.”
 STEEVENS.

160. *All our whole city is much bound to him.*] Thus the folio and the quartos 1599 and 1609. The oldest quarto reads, I think, more grammatically :

All our whole city is much bound unto.

STEEVENS.

So, in *Romeus and Juliet*, 1562 :

“ ———this is not, wife, the friar’s first desert,

“ In all our commonweal scarce one is to be found

“ But is, for some good turn, unto this *holy father bound.*”

MALONE.

166. *We shall be short—*] That is, we shall be *defective.*

JOHNSON.

167. *’Tis now near night.*] It appears in a foregoing scene, that Romeo parted from his bride at day-break on *Tuesday* morning. *Immediately afterwards* she went to Friar Lawrence, and he particularly mentions the day of the week [“ *Wednesday is to-morrow.*”] She could not well have remained more than an hour or two with the friar, and she is just now returned from shrift;—yet lady Capulet says, “ ’tis near *night*,” and this same night is ascertained to be *Tuesday*. This is one out of the many instances of our author’s inaccuracy in the computation of time.

MALONE.

177. *Enter Juliet and Nurse.*] Instead of the next speech, the quarto, 1597, supplies the following short dialogue :

Nurse. Come, come, what need you anie thing else ?

Juliet.

Juliet. Nothing, good nurse, but leave me to myselfe.

Nurse. Well there's a cleane smocke under your pillow, and so good night. STEEVENS.

179. *For I have need, &c.*] Juliet plays most of her pranks under the appearance of religion: perhaps Shakspeare meant to punish her hypocrisy.

JOHNSON.

191. *Farewel! &c.*] This speech received considerable additions after the elder copy was published.

STEEVENS.

198. *What if this mixture do not work at all?*] So, in Painter's *Palace of Pleasure*, Tom. II. p. 239. "—but what know I (said she) whether the operation of this poudre will be to soone or to late, or not correspondent to the due time, and that my faulte being discovered, I shall remayne a jesting stocke and fable to the people? what know I moreover, if the serpents and other venomous and crauling wormes, which commonly frequent the graves and pittes of the earth, will hurt me, thinkyng that I am dead? But how shall I indure the stinche of so many carions and bones of myne auncestors which rest in the grave, if by fortune I do awake before Romeo and Frier Laurence doe come to help me? And as she was thus plunged in the deepe contemplation of things, she thought that she sawe a certaine vision or fansie of her cousin Thibault, in the very same sort as she sawe him wounded and imbrued with blood," &c.

STEEVENS.

H i i j

Shakspeare

Shakspeare appears, however, to have followed the poem :

“ ———to the end I may my name and conscience
save,

“ I must devour the *mixed drink* that by me here
I have ;

“ Whose *working* and whose force as yet I do not
know :—

“ And of this piteous plaint began another doubt
to grow—

“ What do I know (quoth she), if that this pow-
der shall

“ Sooner or latter than it should, or else *not work*
at all ?

“ ———Or how shall I that always have in so fresh
air been bred,

“ Endure the loathsome stink of such a heaped
store

“ Of carcasses not yet consum'd, and bones that
long before

“ Intombed were, where I my sleeping place
shall have,

“ Where all my ancestors do rest, my kindred's
common grave.

“ Shall not the friar and my Romeus, when they
come,

“ Find me, if I awake before, *y-stifled in the*
tomb ?

199. Shall I of force be married to the count ?] Thus
the

MALONE.

the eldest quarto. Succeeding quartos and the folio read :

Shall I be married then to-morrow morning?

STEEVENS.

200. —*lie thou there. Laying down a dagger.*] This stage-direction has been supplied by the modern editors. The quarto, 1597, reads ; “ —*Knife*, lie thou there.” It appears from several passages in our old plays, that *knives* were formerly part of the accoutrements of a bride ; and every thing *behoveful* for Juliet’s *state* had just been left with her. So, in Decker’s *Match me in London*, 1632 :

“ See at my girdle hang my *wedding knives!*”

Again, in *King Edward III.* 1599 :

“ Here by my side do hang my *wedding knives* :

“ Take thou the one, and with it kill thy queen,

“ And with the other I’ll dispatch my love.”

STEEVENS.

In order to account for Juliet’s having a dagger, or, as it is called in old language, a knife, it is not necessary to have recourse to the ancient accoutrements of brides, how prevalent soever the custom mentioned by Mr. Steevens may have been ; for Juliet appears to have furnished herself with this instrument immediately after her father and mother had threatened to force her to marry Paris.

If all fail else, myself have power to die.

Accordingly, in the very next scene, when she is at the friar’s cell, and before she could have been furnished

nished with the apparatus of a bride (not having then consented to marry the count), she says :

Give me some present counsel, or behold,
 'Twixt my extremes and me *this bloody knife*
 Shall play the umpire.

MALONE.

207. *I will not entertain so bad a thought.*] This line I have restored from the quarto, 1597. STEEVENS.

217. *As in a vault, &c.*] This idea was probably suggested to our poet by his native place. The charnel at Stratford upon Avon is a very large one, and perhaps contains a greater number of bones than are to be found in any other repository of the same kind in England.—I was furnished with this observation by Mr. Murphy, whose very elegant and spirited defence of Shakspeare against the criticisms of Voltaire, is one of the least considerable out of many favours which he has conferred on the literary world. STEEVENS.

220. —*green in earth,*] i. e. fresh in earth, newly buried. So, in *Hamlet* :

“—of our dear brother's death,

“The memory be *green*.”

Again, in *The Opportunity*, by Shirley :

“—I am but

“*Green* in my honours.”

STEEVENS.

221. *Lies festring—*] To *fester* is to corrupt. So, in *King Edward III.* 1599 :

“Lilies that *fester* smell far worse than weeds.”

This line likewise occurs in the 94th Sonnet of Shakspeare. The play of *Edward III.* has been ascribed to him.

STEEVENS.

223. —*is it not like, that I,*] This speech is confused, and inconsequential, according to the disorder of Juliet's mind. JOHNSON.

226. —*run mad*—] So, in Webster's *Dutchess of Malfy*, 1623 :

“ I have this night digg'd up a *mandrake*,

“ And am grown mad with't.”

So, in *The Atheist's Tragedy*, 1611 :

“ The cries of *mandrakes* never touch'd the ear

“ With more sad horror, than that voice does mine.”

Again, in *A Christian turn'd Turk*, 1612 :

“ I'll rather give an ear to the black shrieks

“ Of *mandrakes*,” &c.

Again, in *Aristippus*, or the Jovial Philosopher :

“ This is the *mandrake's* voice that undoes me.”

The *mandrake* (says Thomas Newton in his *Herball to the Bible*, 8vo. 1587), has been supposed to be a creature having life, and engendered under the earth of the seed of some dead person that hath been convicted and put to death for some felonie or murther; and that they had the same in such dampish and fune-rall places where the said convicted persons were buried, &c. STEEVENS.

227. —*be distraught*,] *Distraught* is distracted. So, in Drayton's *Polyolbion*, Song 10.

“ Is, for that river's sake, near of his wits *dis-traught*.”

Again, in Spenser's *Faery Queen*, B. I. c. 9.

“ What

“What frantick fit, quoth he, hath thus *dis-
traught,*” &c. STEEVENS.

238. *They call for dates, &c. in the pastry.*] On the books of the Stationers-Company, in the year 1560, are the following entries :

“Item payd for iiii. pound of datts iiii s.

“Item payd for xxiii. pounce of prunys iiii s.
viii d.” STEEVENS.

240. *The curfew-bell—*] I know not that the morning bell is called the *curfew* in any other place.

JOHNSON.

The *curfew* bell was rung at nine in the evening as appears from a passage in *The Merry Devil of Edmon-
ton*, 1626 :

“—well 'tis *nine* o'clock, 'tis time to ring *cur-
few.*” STEEVENS.

248. —*a mouse-hunt—*] It appears from a pas-
sage in *Hamlet*, that *mouse* was once a term of endear-
ment applied to a woman :

“Pinch wanton on your cheek, call you his
mouse.” STEEVENS.

The animal called a *mouse-hunt*, is the *martin*.

HENLEY.

271. —*set up his rest,*] This expression, which is frequently employed by the old dramattick writers, is taken from the manner of firing the *harquebuss*. This was so heavy a gun, that the soldiers were obliged to carry a supporter called a *rest*, which they fixed in the ground before they levelled to take aim. Decker uses it in his comedy of *Old Fortunatus*, 1600 :

“—set

“—set your heart at rest, for I have *set up my rest*, that unless you can run swifter than a hart, home you go not.” STEEVENS.

Mr. Reed says, that though the above expression may probably be sometimes used in the sense already explained, yet it is oftener employed with a reference to the *game at primero*, in which it was one of the terms then in use. See his edition of *Dodsley's Collection of Old Plays*, Vol. X. p. 364. EDITOR.

275. *Ay, let the county take you in your bed ;*] So, in *The Tragical Hystory of Romeus and Juliet* :

“First softly did she call, then louder she did cry,

“Lady, you sleep too long, *the earl will raise you by and by.*” MALONE.

300. *Death, that hath ta'en her hence to make me wail,*
Ties up my tongue, and will not let me speak.]

Our author has here followed the poem closely, without recollecting that he had made Capulet, in this scene, clamorous in his grief. In *The Tragical Hystory of Romeus and Juliet*, Juliet's mother makes a long speech, but the old man utters not a word :

“But more than all the rest the father's heart was so

“Smit with the heavy news, and so shut up with sudden woe,

“That he ne had the pow'r his daughter to be-weep,

“*Ne yet to speak*, but long is forc'd his tears and
plaints to keep.” MALONE.

304. *O son, the night before thy wedding day
Hath death lain with thy bride :—*] Euripides
hath sported with this thought in the same manner.
Iphig. in Aul. ver. 460 :

“ Τήνδ’ σὺ τάλαιναν παρθένον (τί παρθενον ;

“ Ἀδης νιν, ὡς εἶκε, νυμφεύσει τάχα.) ”

Sir W. RAWLINSON.

305. *Hath death lain with thy bride :—*] Perhaps
this line is coarsely ridiculed in Decker’s *Satiromastix* :

“ Dead : she’s death’s bride ; he hath her maid-
enhead.” STEEVENS.

Decker seems rather to have intended to ridicule a
former line in this play :

“ ———I’ll to my wedding bed,

“ And *Death*, not *Romeo*, take my maidenhead.”

MALONE.

306. *Flower as she was, deflowered now by him.*] This jingle was common to other writers ; and among the rest, to Greene, in his *Greene in Conceit*, 1568 :
“ ———a garden-house having round about it many
flowers, and within it much *deflowering*.” COLLINS.

310. —*morning’s face*,] The quarto, 1597, continues the speech of Paris thus :

And doth it now present such prodigies ?

Accurst, unhappy, miserable man,

Forlorn, forsaken, destitute I am ;

Born to the world to be a slave in it :

Distrest, remediless, unfortunate.

O heavens !

O heavens! O nature! wherefore did you make
me,

To live so vile, so wretched as I shall?

STEEVENS.

318. *O woe! oh woeful, &c.*] This speech of exclamations is not in the edition above-cited. Several other parts unnecessary or tautology, are not to be found in the said edition; which occasions the variation in this from the common books. POPE.

334. *Peace, ho, for shame! confusion's care lives not
In these confusions.—*] This speech, though it contains good Christian doctrine, though it is perfectly in character for the Friar, Mr. Pope has curtailed to little or nothing, because it has not the sanction of the first old copy. But there was another reason: certain corruptions started, which should have required the *indulging* his *private sense* to make them intelligible, and this was an unreasonable labour. As I have reformed the passage above-quoted, I dare warrant I have restored our poet's text; and a fine sensible reproof it contains against immoderate grief.

THEOBALD.

353. *All things, &c.*] Instead of this and the following speeches the eldest quarto has only a couplet:

Cap. Let it be so, come woeful sorrow-mates,

Let us together taste this bitter fate.

STEEVENS.

All things that we ordained festival, &c.] So, in the poem already quoted:

I

“Now

“ Now is the parents’ mirth quite changed into
mone,

“ And now to sorrow is return’d the joy of every
one ;

“ And now the *wedding weeds* for *mourning weeds*
they change,

“ And *Hymen* to a *dirge* :— alas ! it seemeth
strange.

“ Instead of marriage gloves, now funeral gowns
they have,

“ And, whom they should see married, they fol-
low to the grave ;

“ The *feast* that should have been of pleasure
and of joy,

“ Hath every dish and cup fill’d full of sorrow
and annoy.” MALONE.

369. *Enter Peter.*] From the quarto of 1599, it
appears, that the part of *Peter* was originally perform-
ed by *William Kempe*. MALONE.

373. *My heart is full of woe :—*] This is the bur-
then of the first stanza of *A pleasant new Ballad of Two*
Lovers, yet, as ancient as the time of Shakspeare :

“ Hey hoe ! *my heart is full of woe.*”

STEEVENS.

—*O, play me some merry dump, to comfort me.*] This
is not in the folio, but the answer plainly requires it.

JOHNSON.

It was omitted in the folio by mistake, for it is
found in the quarto, 1609, from which the folio was
manifestly printed. MALONE.

A dump

A *dump* anciently signified some kind of dance, as well as sorrow.

So, in *Humour out of Breath*, a comedy, by John Day, 1607 :

“ He loves nothing but an *Italian dump*,

“ Or a *French brawl*.”

But on this occasion it means a mournful song. So, in the *Arraignment of Paris*, 1584, after the shepherds have sung an elegiac hymn over the hearse of Colin, *Venus* says to *Paris* :

“ —How cheers my lovely boy after this *dump* of woe ?

“ *Paris*. Such *dumps*, sweet lady, as bin these, are deadly *dumps* to prove.” STEEVENS.

Dumps were heavy mournful tunes ; possibly indeed any sort of movements were once so called, as we sometimes meet with a *merry dump*. Hence *doleful dumps*, deep sorrow, or grievous affliction, as in the next page, and in the less ancient ballad of *Cherry Chase*. It is still said of a person uncommonly sad, that he is in the dumps. REMARKS.

380. —the gleeke :—] So, in *The Midsummer Night's Dream* :

“ Nay, I can *gleek*, upon occasion.”

To *gleek* is to scoff. The term is taken from an ancient game at cards called *gleek*. STEEVENS.

The game is mentioned in the beginning of the present century, by Dr. King of the Commons, in his *Art of Love* :

“ But whether we diversion seek
 “ In these, in Comet, or in *Gleek*,
 “ Or ombre,” &c. NICHOLS.

The use of this cant term is no where explained ; and in all probability cannot, at this distance of time, be recovered. *To gleek*, however, signified to put a joke or trick upon a person, perhaps to *jest* according to the coarse humour of that age. See *Midsummer Night's Dream*, above quoted. REMARKS.

381. —*the minstrel.*] From the following entry on the books of the Stationers-Company, in the year 1560, it appears that the hire of a *parson* was cheaper than that of a *minstrel* or a *cook*.

“ Item, payd to the preacher vis. iid.

“ Item, payd to the minstrell xii s.

“ Item, paid to the coke xv s.” STEEVENS.

392. *When griping grief, &c.*] The epithet *griping* was by no means likely to excite laughter at the time it was written. Lord Surrey, in his translation of the second book of Virgil's *Æneid*, makes the hero say :

“ New *gripes* of dred then pearse our trembling
 brestes.”

Dr. Percy thinks that the questions of Peter are designed as a ridicule on the forced and unnatural explanations too often given by us painful editors of ancient authors. STEEVENS.

In Commendation of Musicke.

“ Where griping grief y^e hart would woūd (and
doful domps y^e mind oppresse),

“ There musick with her silver sound, is wont
with spede to geue redresse,

“ Of troubled minds for every sore, swete musick
hath a salue in store.

“ In ioy it maks our mirth abound, in grief it
chers our heauy sprights,

“ The carefull head releaf hath found, by mu-
sicks pleasant swete delights,

“ Our senses, what should I saie more, are sub-
iect unto musicks lore.

“ The Gods by musick hath their pray, the soul
therein doth ioye,

“ For as the Romaine poets saie, in seas whom
pirats would destroye,

“ A Dolphin sau'd from death most sharpe,
Arion playing on his harp.

“ Oh heauenly gift that turnes the minde, like as
the sterne doth rule the ship,

“ Of musick whom y^e Gods assignde to comfort
mā, whom cares would nip,

“ Sith thou both man & beast doest moue, what
wisemā thē will thee reprove ?”

From the *Paradise of Daintie* *Richard Edwards.*
Deuises, fol. 31. b.

Of Richard Edwards and William Hunnis, the
authors of sundry poems in this collection, see an

account in Wood's *Athenæ Oxon.* and also in Tanner's *Bibliotheca.* Sir J. HAWKINS.

Another copy of this song is published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry.* STEEVENS.

393. *And doleful dumps the mind oppress,*] This line I have recovered from the old copy. It was wanting to complete the stanza as it is afterwards repeated.

STEEVENS.

396. —*Simon Catling?*] A *catling* was a small lutestring made of *catgut.* STEEVENS.

398. —*Hugh Rebeck?*] The fidler is so called from an instrument with three strings, which is mentioned by several of the old writers. *Rebec, rebecquin.* See Menage, in v. *Rebec.* So, in Beaumont and Fletcher's *Knight of the Burning Pestle*: “—’Tis present death for these fiddlers to tune their *rebecks* before the great Turk’s grace.” In *England’s Helicon*, 1614, is *The Shepherd Arsilius, his Song to his REBECK*, by Bar. Yong. STEEVENS.

It is mentioned by Milton, as an instrument of mirth:

“When the merry bells ring round,

“And the jocund *rebecks* sound.”——

MALONE.

406. —*because such fellows as you,—*] Thus the quarto, 1597. The others read—*because musicians.* I should suspect that a fidler made the alteration.

STEEVENS.

408.

408. —*silver sound*,] So, in *The Return from Parnassus*, 1606 :

“Faith, fellow fiddlers, here’s no *silver sound* in this place.”

Again, in *Wily Beguiled* :

“——what harmony is this

“With *silver sound* that glutteth Sophos’ ears?”

Spenser perhaps is the first who used this phrase :

“A *siluer sound* that heav’nly musick seem’d to make.”

STEEVENS.

ACT V.

ACT V.] THE acts are here properly enough divided, nor did any better distribution than the editors have already made, occur to me in the perusal of this play ; yet it may not be improper to remark, that in the first folio, and I suppose the foregoing editions are in the same state, there is no division of the acts, and therefore some future editor may try, whether any improvement can be made, by reducing them to a length more equal, or interrupting the action at more proper intervals.

JOHNSON.

Line 1. If I may trust the flattering truth of sleep,] The sense is, If I may only trust the honesty of sleep, which I know however not to be so nice as not often to practise flattery.

JOHNSON.

The

The oldest copy reads—*the flattering eye of sleep*. Whether this reading ought to supersede the more modern one, I shall not pretend to determine: it appears to me, however, the most easily intelligible of the two. STEEVENS.

3. *My bosom's lord*—] So, in *King Arthur*, a poem, by R. Chester, 1601:

“That neither Uter nor his counsell knew

“How his deepe *bosome's lord* the dutchess thwarted.”

The author, in a marginal note, declares, that by *bosom's lord* he means—*Cupid*. Thus too, Shakspeare (as Mr. Malone observes to me), in *Twelfth Night* and *Othello*:

“It gives a very echo to the seat

“Where *love* is *thron'd*.”——

Again,

“Yield up, O *Love*, thy crown and *hearted throne*.”

STEEVENS.

My bosom's lord——] These three lines are very gay and pleasing. But why does Shakspeare give Romeo this involuntary cheerfulness just before the extremity of unhappiness? Perhaps to shew the vanity of trusting to those uncertain and casual exaltations or depressions, which many consider as certain foretokens of good and evil. JOHNSON.

The poet has explained this passage himself a little further on:

How oft, when men are at the point of death,

Have they been merry? which their keepers call

A lightning before death.

Again,

Again, in G. Whetstone's *Castle of Delight*, 1576:

“—a lightning delight against his souden destruction.” STEEVENS.

6. *I dreamt, my lady came and found me dead,—
And breath'd such life with kisses on my lips,
That I revived—*] Shakspeare seems here to have remembered Marlowe's *Hero and Leander*, a poem that he has quoted in *As You Like It*:

“By this sad Hero——”

“Viewing Leander's face, fell down and fainted;

“He kiss'd her, and breath'd life into her lips,” &c.

MALONE.

18. —in Capulet's monument.] The old copies read, in *Capel's* monument; and thus Gascoigne in his *Flowers*, p. 51.

“Thys token whych the *Mountacutes* did beare
alwaies, so that

“They covet to be knowne from *Capels*, where
they passe,

“For ancient grutch whych long ago 'twene
these two houses was.” STEEVENS.

24. *I defy you, stars!*] The folio reads—*deny* you,
stars. STEEVENS.

27. *Pardon me, sir, I dare not leave you thus:*] This line is taken from the quarto, 1597. The quarto, 1609, and the folio, read,

“I do beseech you, sir, have patience.”

STEEVENS.

47. *A beggarly account of empty boxes,*] Dr. Warburton would read, a *braggartly* account; but *beggarly*
is

is probably right : if the *boxes* were *empty*, the *account* was more *beggarly*, as it was more pompous.

JOHNSON.

This circumstance is likewise found in Painter's translation, Tom. II. p. 241 : "—beholdyng an apothecaries shoppe of lytle furniture, and lesse store of boxes and other thynges requisite for that science, thought that the verie povertie of the mayster apothecarye woulde make him wyllingly yelde to that whych he pretended to demaunde." STEEVENS.

It is clear, I think, that Shakspeare had here the poem of *Romeus and Juliet* before him ; for he has borrowed an expression from thence :

" An apothecary sat unbusied at his door,

" Whom by his heavy countenance he guessed to
be poor :

" And in his shop he saw his boxes were but few,

" And in his window of his wares there was so
small a shew,

" Wherefore our Romeus assuredly hath thought,

" What by no friendship could be got, with
money should be bought ;

" For needy lack is like the poor man to compel

" To sell that which the city's law forbiddeth him
to sell——

" Take fifty crowns of gold (quoth he)——

" ——Fair sir (quoth he), be sure this is the
speeding geer,

" And more there is than you shall need ; for
half of that is there

" Will

“ Will serve, I undertake, in less than half an hour

“ To kill the strongest man alive, such is the poison’s pow’r.” MALONE.

73. *Need and oppression starveth in thine eyes,*] The first quarto reads :

And starved famine dwelleth in thy cheeks.

The quartos, 1599, 1609, and the folio :

Need and oppression *starveth* in thine eyes.

Our modern editors, without authority,

Need and oppression *stare* within thine eyes.

STEEVENS.

The passage might, perhaps, be better regulated thus :

Need and oppression *stareth* in thy eyes.

For they cannot, properly, be said to *starve* in his eyes; though *starved famine* may be allowed to dwell in his cheeks. *Thy* not *thine* is the reading of the folio, and those who are conversant in our author, and especially in the old copies, will scarcely notice the grammatical impropriety of the proposed emendation.

REMARKS.

74. *Upon thy back hangs ragged misery:*] This is the reading of the oldest copy. I have restored it in preference to the following line, which is found in all the subsequent impressions :

“ Contempt and beggary hang upon thy back.”

STEEVENS.

95. *One of our order, to associate me,*] Each friar has always a companion assigned him by the superior when

when he asks leave to go out ; and thus, says Baretti, they are a check upon each other. STEEVENS.

*Going to find a bare-foot brother out,
One of our order, to associate me,
Here in this city visiting the sick,
And finding him, the searchers of the town
Suspecting, &c.]* So, in *The Tragical Hystory of Romeus and Juliet*, 1562 :

“ Apace our friar John to Mantua him hies ;

“ And, for because in Italy it is a wonted guise

“ That friars in the town should seldom walk alone,

“ But of their convent aye *should be accompanied with one*

“ *Of his profession*, straight a house he findeth out

“ In mind to take some friar with him, to walk the town about.”

Our author having occasion for friar John, has here departed from the poem, and supposed the pestilence to rage at Verona, instead of Mantua.

Perhaps the third and fourth lines are misplaced. If, however, the words—“ to associate me” be included in a parenthesis, the line “ Here in the city visiting the sick,” will refer to the brother whom friar John sought as a companion ; and all will be right. MALONE.

107. —*was not nice,—*] *i. e.* was not written on a trivial or idle subject. STEEVENS.

A line in *King Richard III.* fully supports Mr. Steevens’s interpretation :

“ My

“ My lord, this argues conscience in your grace,

“ But the respects thereof are *nice* and *trivial*.”

MALONE.

114. *Within these three hours will fair Juliet wake;*]

Instead of this line, and the concluding part of the speech, the quarto, 1597, reads only :

Lest that the lady should, before I come,

Be wak'd from sleep, I will hie

To free her from the tombe of miserie.

STEEVENS.

134. *Fair Juliet, that with angels, &c.*] These four lines from the old edition.

POPE.

The folio has these lines :

Sweet flow'r, with flow'rs thy bridal bed I strew;

O woe ! thy canopy is dust and stones,

Which with sweet water nightly I will dew,

Or, wanting that, with tears distill'd by moans.

The obsequies which I for thee will keep,

Nightly shall be, to strew thy grave, and weep.

JOHNSON.

Mr. Pope has followed no copy with exactness ; but took the first and fourth lines from the elder quarto, omitting the two intermediate verses, which I have restored.

STEEVENS.

152. —*dear employment :—*] That is, *action of importance*. Gems were supposed to have great powers and virtues.

JOHNSON.

Ben Jonson uses the word *dear* in the same sense :

“ Put your known talents on so *dear* a business.”

Catiline, act i.

K

Again,

Again, in Chapman's version of the 10th book of the Odyssey :

“ —full pitching on

“ The *dearest* joint his head was plac'd upon.”

STEEVENS.

157. —*savage-wild*;] Here the speech concludes in the old copy. STEEVENS.

165. —*detestable*—] This word, which is now accented on the second syllable, was once accented on the first; therefore this line did not originally seem to be inharmonious. So, in the *Tragedie of Cræsus*, 1604 :

“ Court with vain words and *détestable* lyes.”

Again, in Shakspeare's *King John*, act iii. sc. 3.

“ And I will kiss thy *détestable* bones.”

STEEVENS.

182. Pull *not*, &c.] The quarto, 1597, reads : *heap not*. The quartos 1599 and 1609, and all the folios : *put not*. Mr. Rowe first made the change, which may be discontinued at the reader's pleasure.

STEEVENS.

188. *I do defy*, &c.] The quarto, 1597, reads, *I do defy thy conjuration*. Paris conceived Romeo to have burst open the monument for no other purpose than to do *some villanous shame* on the dead bodies, such as witches are reported to have practised; and therefore tells him he defies him, and the magick arts which he suspects he is preparing to use. So, in Painter's translation of the novel, Tom. II. p. 244.
“ —the watch of the city by chance passed by, and
seeing

seeing light within the grave, suspected straight that they were necromancers which had opened the tombs to abuse the dead bodies for aide of their arte."

The folio reads :

I do *defy* thy commiseration.

To *defy*, anciently meant to *refuse* or *deny*. Paris may, however, mean—I refuse to do as thou *conjurest* me to do, *i. e.* to depart. STEEVENS.

206. —*presence*—] A *presence* is a *publick room*.

JOHNSON.

This thought, extravagant as it is, is borrowed by Middleton in his comedy of *Blurt Master Constable*, 1602:

"The darkest dungeon which spite can devise

"To throw this carcase in, her glorious eyes

"Can make as lightsome as the fairest chamber

"In Paris Louvre."

STEEVENS.

210. —O, how may I

Call this a lightning?—] I think we should read,

—O, now may I

Call this a lightning?—

JOHNSON.

How is certainly right and proper. Romeo had just before been in high spirits, a symptom which he observes was sometimes called a *lightning* before death: but how, says he (for no situation can exempt Shakspeare's characters from the vice of punning), can I term this *sad* and *gloomy* prospect a *lightning*.

REMARKS.

K ij

This

This idea occurs frequently in the old dramattick pieces. So, in the second part of *The Downfall of Robert Earl of Huntington*, 1601 :

“ I thought it was *a lightning before death*,

“ Too sudden to be certain.”

Again, in Chapman's translation of the 15th Iliad :

“ —since after this he had not long to live,

“ *This lightning flew before his death.*”

Again, in his translation of the 18th Odyssey :

“ —extend their cheer

“ To th' utmost *lightning* that still ushers death.”

STEEVENS.

216. *And death's pale flag, &c.*] So, in Daniel's *Complaint of Rosamond*, 1594 :

“ And nought respecting death (the last of paines)

“ Plac'd his *pale colours* (th' ensign of his might)

“ Upon his new-got spoil,” &c.

In the first edition of *Romeo and Juliet*, Shakspeare is less florid in his account of the lady's beauty ; and only says :

“ —ah, dear Juliet,

“ How well thy beauty doth become the grave !”

The speech, as it now stands, is first found in the quarto, 1599.

STEEVENS.

And death's pale flag is not advanced there.] An ingenious friend some time ago pointed out to me a passage of *Marini*, which bears a very strong resemblance to this :

“ *Morte*

“ *Morte la'nsegna sua pallida e bianca*

“ *Vincitrice spiego su'l volto mio.*

Rime lugubri, p. 149, ed. Venet. 1605.

TYRWHITT.

217. *Tybalt, ly'st thou there in thy bloody sheet?*] So, in Painter's translation, Tom II. p. 242. “—what greater or more cruel satisfaction canste thou desyre to have, or henceforth hope for, than to see hym which murdered thee, to be empoysoned wyth hys owne handes, and buried by thy syde?” STEEVENS.

223. *I will believe—*

That unsubstantial death is amorous;] So, in Daniel's *Complaint of Rosamond*, 1592:

“ Ah now, methinks, I see *Death dallying seekes*

“ *To entertain itself in Love's sweet place;*

“ *Decayed roses of discoloured cheekes*

“ *Do yet retaine deere notes of former grace,*

“ *And uglie death sits faire within her face.*”

MALONE.

228. *And never from this palace of dim night*

Depart again: (Come lie thou in my arms;

Here's to thy health. O true apothecary!

Thy drugs are quick).] Mr. Pope's, and some other of the worser editions, acknowledge absurdly the lines which I have put into parenthesis here; and which I have expunged from the text, for this reason: Romeo is made to confess the effect of the poison before ever he has tasted it. I suppose, it hardly was so savoury that the patient should choose to make two draughts of it. And, eight lines after

K i i j

these,

these, we find him taking the poison in his hands, and making an apostrophe to it ; inviting it to perform its office at once ; and then, and not till then, does he clap it to his lips, or can with any probability speak of its instant force and effects. Besides, Shakspeare would hardly have made Romeo drink to the *health* of his *dead* mistress. Though the first quarto in 1599, and the two old folios, acknowledge this absurd stuff, I find it left out in several later quarto impressions. I ought to take notice, that though Mr. Pope has thought fit to stick to the old copies in this addition, yet he is no fair transcriber ; for he has sunk upon us an hemistich of most profound absurdity, which possesses all those copies.

—Come, lie thou in my arms :

Here's to thy health, where-e'er thou tumblest in.

O true apothecary ! &c.

THEOBALD.

I am sorry to say, that the foregoing note is an instance of disingenuousness, as well as inattention, in Mr. Theobald, who, relying on the scarcity of the old quartos, very frequently makes them answerable for any thing he thinks proper to assert.

The quarto in 1599 was not the first. It was preceded by one in 1597 ; and though Mr. Theobald declares, *he found the passage left out in several of the later quarto impressions* ; yet in the list of those he pretends to have collated for the use of his edition, he mentions but one of a later date, and had never seen either that published in 1609, or another without any date at all ; for in the former of these, the passage in question

question is preserved (the latter I have no copy of), and he has placed that in 1637, on the single faith of which his rejection is founded, among those quartos of middling authority : so that what he so roundly affirms of several, can with justice be said of only one ; for there are in reality no later quarto editions of this play than I have here enumerated, and two of those (by his own confession) he had never met with.

The hemistich, which Mr. Theobald pronounces *to be of most profound absurdity*, may deserve a somewhat better character ; but being misplaced, could not be connected with that part of that speech where he found it ; yet, being introduced a few lines lower, seems to make very good sense.

“ Come bitter conduct ! come unsav’ry guide !

“ Thou desperate pilot, now at once run on

“ The dashing rocks my sea-sick weary bark !

“ *Here’s to thy health, where-e’er thou tumblest in.*

“ Here’s to my love ! O true apothecary !

“ Thy drugs are quick. Thus with a kiss I die.”

To tumble into port in a storm, I believe to be a sea-phrase, as is *a tumbling sea*, and agrees with the allusion to the pilot or the tempest-beaten bark. *Here’s success*, says he (continuing the allusion), *to thy vessel wherever it tumbles in*, or perhaps, *to the pilot who is to conduct, or tumble it in* ; meaning, *I wish it may succeed in ridding me of life, whatever may betide me after it, or wherever it may carry me*. He then drinks to the memory of Juliet’s love, adding (as he feels the poison work) a short apostrophe to the apothecary, the effect
of

of whose drugs he can doubt no longer; and turning his thoughts back again to the object most beloved, he dies (like Othello) on a kiss.

The other hemistich (not disposed of) may yet be introduced; how naturally, must be left to the reader to determine. The quarto of 1609, exhibits the passage thus:

“ — Ah, dear Juliet!

“ Why art thou yet so fair? I will believe;

“ Shall I believe? that unsubstantial death is
amorous,

“ And that the lean,” &c.

If such an idea could have any foundation in nature, or be allowed in poetry, and Romeo, in consequence of having raised it to his imagination, was jealous of death, it would follow, that in his first frenzy, he might address himself to his mistress, and take her in his arms for the greater security. That being granted, with a slight transposition (one verse already exceeding the measure by two feet) the passage might be read thus:

“ — Ah, dear Juliet!

“ Why art thou yet so fair? *shall* I believe—

“ I *will* believe (*come lie thou in my arms*)

“ That unsubstantial death is amorous,

“ And that the lean,” &c.

The object of dispute may perhaps be such as hardly to deserve this toil of transposition; but one critick has just as good a right to attempt the insertion of what he thinks he understands, as another has

to omit a passage, because he can make no use of it at all. The whole of the conjecture is offered with the least degree of confidence, and from no other motive than a desire of preserving every line of Shakspeare, when any reason, tolerably plausible, can be given in its favour.

Mr. Theobald has not dealt very fairly in his account of this speech, as the absurdity is apparently owing to the repetition of some of the lines by a blunder of the Printer, who had thereby made Romeo confess the effects of the poison before he had tasted it.

On second thoughts, it is not improbable that Shakspeare had written—*I will believe*, and afterwards corrected it to—*Shall I believe*, without erasing the former: by which means it has happened that the Printer has given us both. Thus, in what follows—*Come, lie thou in my arms, &c.* might have been the poet's first sketch of the conclusion of Romeo's speech, which he forbore to obliterate, when he substituted—*here, here will I remain, &c.* This seems indeed to be evident from the edition of 1599, and the other old editions after that, in all which—*Depart again*, as the catchword from which his amendment was to begin, is repeated. Let some future editor decide. STEEVENS.

231. —*my everlasting rest;*] See a note on act iv. line 271.

So, in the *Spanish Gipsie*, by Middleton and Rowley, 1653:

“ ———could

“——could I *set up my rest*

“That he were lost, or taken prisoner,

“I could hold truce with sorrow.”

To *set up one's rest* is to be determined to any certain purpose, to rest in perfect confidence and resolution, to make up one's mind.

Again, in the same play:

“*Set up thy rest*; her marriest thou, or none.”

STEEVENS.

233. —————*Eyes, look your last!*

Arms, take your last embrace! and lips, O you,

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death!] So,

in Daniel's *Complaint of Rosamond*, 1594:

“Pitiful mouth, said he, that living gavest

“The sweetest comfort that my soul could wish,

“O, be it lawful now, that dead, thou havest

“The sorrowing farewell of a dying kiss!

“And you, fair eyes, containers of my bliss,

“Motives of love, born to be matched never,

“Entomb'd in your sweet circles, sleep for ever!”

I think there can be little doubt, from the foregoing lines and the other passages already quoted from this poem, that our author had read it recently before he wrote the last act of the present tragedy.

MALONE.

236. *A dateless bargain to engrossing death!]* *Engrossing* seems to be used here in its clerical sense.

MALONE.

237.

237. *Come, bitter conduct—*] Marston also in his satires, 1599, uses *conduct* for *conductor* :

“Be thou my *conduct* and my genius.”

So, in a former scene in this play :

“And fire-ey’d fury be my *conduct* now.”

MALONE.

243. —*how oft to-night*

Have my old feet stumbled at graves?—]

This accident was reckoned ominous. So, in *King Henry VI. Part III.*

“For many men that *stumble* at the threshold,

“Are well foretold, that danger lurks within.”

Again, in *King Richard III.* Hastings going to execution, says :

“Three times to-day my foot-cloth horse did
stumble.”

STEEVENS.

249. *It burneth in the Capulets’ monument.*] Both the folio and the quarto read,

It burneth in the Capels’ monument. MALONE.

264. *I dreamt my master and another fought,*] This is one of the touches of nature that would have escaped the hand of any painter less attentive to it than Shakspeare. What happens to a person while he is under the manifest influence of fear, will seem to him, when he is recovered from it, like a dream. Homer, Book VIII. represents Rhesus dying fast asleep, and as it were beholding his enemy in a dream plunging a sword into his bosom. Eustathius and Dacier both applaud this image as very natural ; for a man in such a condition, says Pope, awakes no further than to see

confusedly

confusedly what environs him, and to think it not a reality, but a vision. STEEVENS.

279. —*and unnatural sleep*;] Shakspeare alludes to the sleep of Juliet, which was *unnatural*, being brought on by drugs. STEEVENS.

296. *Snatching Romeo's dagger.*] So, in Painter's translation of *Pierre Boisteou*, Tom. II. p. 244.—“Drawing out the dagger which Romeo ware by his side, she pricked herself with many blowes against the heart.” STEEVENS.

297. —*there rust, and let me die.*] This is the reading of the quarto 1599. That of 1597 gives the passage thus:

I, noise? then must I be resolute.

Oh, happy dagger! thou shalt end my fear.

Rest in my bosom, thus I come to thee.

The alteration was probably made by the poet, when he introduced the words,

This is thy *sheath*. STEEVENS.

305. *Raise up the Montagues,—some others search:—*] Here seems to be a rhyme intended, which may be easily restored:

Raise up the Montagues. Some others, *go*.

We see the ground whereon these woes do lie,

But the true ground of all *this* piteous *woe*

We cannot without circumstance descry.

JOHNSON.

It was often thought sufficient, in the time of Shakspeare, for the second and fourth lines in a stanza to rhyme with each other. STEEVENS.

330. —*lo! his house, &c.*] The modern editors (contrary to the authority of all the ancient copies, and without attention to the disagreeable assonance of *sheath* and *sheathed*, which was first introduced by Mr. Pope) read,

This dagger hath mista'en; for, lo! *the sheath*
Lies empty on the back of Montague,
The point mis-sheathed in my daughter's bosom.

The quarto, 1597, erroneously,

—this dagger hath mistook,
For (loe) the backe is empty of yong Montague,
And it's sheathed in our daughter's breast.

The quarto, 1599, affords the true reading:

This dagger hath mistane, for, loe! his house
Is emptie on the back of Mountague,
And *it* mis-sheathed in my daughter's bosome.

If we do not read *it* instead of *is*, Capulet will be made to say—*The scabbard is at once empty on the back of Montague, and sheathed in Juliet's bosom.* The construction, even with this emendation, will be irregular.

The quartos 1609, 1637, and the folio 1623, offer the same reading, except that they concur in giving *is* instead of *it*.

It appears that the *dagger* was anciently worn *behind the back*. So, in *The longer thou livest the more Fool thou art*, 1570:

“Thou must weare thy sword by thy side,

“And thy *dagger* handsumly *at thy backe*.”

Again, in *Humor's Ordinarie*, &c. an ancient collection of satires, no date:

“ See you the huge bum *dagger at his backe?*”

STEEVENS.

The passage, as it stands in the quarto of 1609, and in the first folio, if regulated thus, is perfectly grammatical:

This dagger hath mista'en (for lo! his house
Lies empty on the back of Montague)

And is mis-sheathed in my daughter's bosom.

MALONE.

335. —*for thou art early up, &c.*] This speech (as appears from the following passage in *The Second Part of the Downfall of Robert Earl of Huntington, 1601*) has something proverbial in it:

“ In you i'faith the proverb's verified,

“ *You are early up, and yet are ne'er the near.*”

STEEVENS.

337. *Alas, my liege, my wife is dead to-night;*] After this line the quarto, 1597, adds,

And young Benvolio is deceased too.

But this I suppose the poet rejected on his revision of the play, as unnecessary slaughter. STEEVENS.

341. *O, thou untaught! &c*] So, in *The Tragedy of Darius, 1603*:

“ Ah me! malicious fates have done me wrong:

“ Who came first to the world, should first depart.

“ It not becomes the old t'o'er-live the young;

“ This dealing is prepostrous and o'er-thwart.”

STEEVENS.

422. *Have lost a brace of kinsmen :—*] *i. e.* Mercutio and Benvolio. The line, therefore,

And young Benvolio is deceased too—
which follows in quarto 1597,

Alas, my liege, my wife is dead to-night;
should be restored to the text. REMARKS.

433. *A glooming peace, &c.*] The modern editions read—*gloomy*; but *glooming*, which is the old reading, may be the true one. So, in the *Spanisk Tragedy*, 1605 :

“Through dreadful shades of ever-glooming
night.”

To *gloom* is an ancient verb used by Spenser; and I meet with it likewise in the play of *Tom Tyler and his Wife*, 1661 :

“If either he gaspeth or *gloometh*.” STEEVENS.

436. *Some shall be pardon'd, and some punished :]*
This seems to be not a resolution in the *prince*, but a reflection on the various dispensations of Providence; for who was there that could justly be punished by any human law? EDWARDS'S MSS.

This line has reference to the novel from which the fable is taken. Here we read that Juliet's female attendant was banished for concealing the marriage; Romeo's servant set at liberty because he had only acted in obedience to his master's orders; the apothecary taken, tortured, condemned, and hanged; while Friar Lawrence was permitted to retire to a hermitage in the neighbourhood of Verona, where he ended his life in penitence and peace. STEEVENS.

438. — *Juliet and her Romeo.*] Shakspeare has not effected the alteration of this play by introducing any new incidents, but merely by adding to the length of the scenes.

The piece appears to have been always a very popular one. Marston, in his satires, 1598, says:

“Luscus, what’s play’d to-day?—faith, now I know

“I set thy lips abroach, from whence doth flow

“Nought but pure Juliet and Romeo.”

STEEVENS.

THE END.



ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TWO GENTLEMEN of VERONA,

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M DCC LXXXVII.

ANNOTATIONS

BY

WILLIAM JOHNSON & GEORGE STEELES

AND

THE VARIOUS COMMENTATORS

UPON

TWO CENTLEMEN OF FEROVA

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA—

VIRO

LONDON:

Printed for, and sold by, the Division of

John Hall, Bishop, Street, Strand,

Especially to the Royal Highness the Prince of Wales.

MDCCLXXII.



ANNOTATIONS

UPON

TWO GENTLEMEN of VERONA.

ACT I.

Line 2. *HOME-KEEPING* youth have ever homely wits:] Milton has the same play on words:

“It is for *homely* features to keep *home*,

“They had their name thence.” STEEVENS.

8. ———*shapeless idleness*.] The expression is fine, as implying that *idleness* prevents the giving any form or character to the manners. WARBURTON.

27. ———*nay, give me not the boots*.] A proverbial expression, though now disused, signifying, don't make a laughing-stock of me; don't play with me.

The French have a phrase, *Bailler foin en corne*; which Cotgrave thus interprets, *To give one the boots*; to sell him a bargain. THEOBALD.

Perhaps this expression took its origin from a sport the country people in Warwickshire use at their harvest-home, where one sits as judge to try misdemeanors committed in harvest, and the punishment for the men is to be laid on a bench, and slapped on the breech with a pair of *boots*. This they call *giving them the boots*. I meet with the same expression in the old comedy called *Mother Bombie*, by Lilly:

“What, do you *give me the boots*?” STEEVENS.

35. *However, but a folly—*] This love will end in a *foolish action*, to produce which you are long to spend your *wit*, or it will end in the loss of your *wit*, which will be overpowered by the folly of love. JOHNSON.

58. *At Milan,—*] The first copy has *To*. The emendation, which perhaps is not necessary, was made in the second folio. *To Milan* may have been intended as an imperfect sentence. I am now bound for Milan. MALONE.

71. This whole scene, like many others in these plays (some of which I believe were written by Shakspeare, and others interpolated by the players) is composed of the lowest and most trifling conceits, to be accounted for only from the gross taste of the age he lived in; *Populo ut placerent*. I wish I had authority to leave them out; but I have done all I could, set a mark of reprobation upon them throughout this edition. POPE.

That

That this, like many other scenes, is mean and vulgar, will be universally allowed; but that it was interpolated by the players, seems advanced without any proof, only to give a greater licence to criticism.

JOHNSON.

96. *I, a lost mutton, gave your letter to her, a lac'd mutton:—*] Speed calls himself a *lost mutton*, because he had lost his master, and because Protheus had been proving him a *sheep*. But why does he call the lady a *lac'd mutton*? Wenches are to this day called *mutton-mongers*; and consequently the object of their passion must, by the metaphor, be the *mutton*. And Cotgrave, in his English-French Dictionary, explains *lac'd mutton*, *Une garse, putain, fille de joye*. And Mr. Motteux has rendered this passage of Rabelais, in the prologue of his fourth book, *Cailles coiphées mignonnement chantans*, in this manner; *Coated quails and lac'd mutton waggishly singing*. So that *lac'd mutton* has been a sort of standard phrase for *girls of pleasure*. THEOBALD.

Nash, in his *Have with you to Saffron-Walden*, 1595, speaking of Gabriel Harvey's incontinence, says, "*he would not stick to extoll rotten lac'd mutton*." So, in the comedy of *The Shoemaker's Holiday*, or *the Gentle Craft*, 1610:

"Why here's good *lac'd mutton*, as I promis'd you."

Again, in Whetstone's *Promos and Cassandra*, 1578:

"And I smelt he lov'd *lac'd mutton* well."

Again,

Again, Heywood, in his *Love's Mistress*, 1636, speaking of Cupid, says, "He is the hero of hie-hoes, admiral of ay-me's, and monsieur of *mutton lac'd*."

STEEVENS.

103. *Nay, in that you are astray;—*] For the reason Protheus gives, Dr. Thirlby advises that we should read, *a stray*, i. e. a stray sheep; which continues Protheus's banter upon Speed. THEOBALD.

From the word *astray* here, and *lost mutton* above, it is obvious that the double reference was to the first sentence of the General Confession in the Prayer-Book. HENLEY.

110. *—did she nod?*] These words have been supplied by some of the editors, to introduce what follows. STEEVENS.

112. *Noddy was a game at cards.* So, in *The Inner Temple Mask*, by Middleton, 1619: "I leave them wholly (says Christmas) to my eldest son *Noddy*, whom, during his minority, I commit to the custody of *a pair of knaves* and *one-and-thirty*." Again, in Quarles's *Virgin Widow*, 1656: "Let her forbear chess and *noddy*, as *games* too serious." STEEVENS.

This play upon syllables, as Mr. Reed observes, is hardly worth explaining. The speakers intend to fix the name of *noddy*, that is, *fool*, on each other. So, in the *Second Part of Pasquill's Mad Cappe*, 1600, sig. E.

"If such a *Noddy* be not thought a *fool*."

Again, E. 1.

"If such an *asse* be *noddied* for the nonce."

EDITOR.

139. ——— *I fear, she'll prove as hard to you in telling her mind.*] The authentick copy reads—*your mind*—which the editor of the second folio not understanding, altered to—*her mind*. There is clearly no need of change. The meaning is—*She being so hard to me, who was the bearer of your mind, I fear, she will prove no less so to you, when you address her in person.* The opposition is between *brought* and *telling*. MALONE.

144. ——— *you have testern'd me;—*—] You have gratified me with a *tester*, *testern*, or *testen*, that is, with a sixpence. JOHNSON.

The old reading is *cester'n'd*. This typographical error was corrected in the second folio. MALONE.

149. *Which cannot perish, &c.*] Alluding to the proverb, “He that is born to be hanged will never be drowned.” * * *

164. ——— *he never should be mine.*] Perhaps the insignificancy of Sir Eglamour's character is burlesqued in the following passage in Decker's *Satiromastix*:

“Adieu, Sir Eglamour; adieu lute-string, curtain-rod, goose-quill,” &c. *Sir Eglamour of Artoys* is the hero of an ancient metrical romance, imprinted at London, in Foster-Lane, at the sygne of the Harteshorne; by John Walley, bl. let. no date.

STEEVENS.

172. *Should censure thus, &c.*] To *censure* means, in this place, to pass sentence. So, in Hinde's *Eliosto Libidinoso*, 1606, “Eliosto and Lleodoro were astonished

nished at such a hard *censure*, and went to Limbo most willingly.” STEEVENS.

194. ———a goodly broker!] A *broker* was used for a match maker, sometimes for a procuress.

JOHNSON.

So, in Daniel's *Complaint of Rosamond*, 1599 :

“ And flie (oh flie) these bed-*brokers* unclean,

“ The monsters of our sex,” &c. STEEVENS.

209. ———say No, to that, &c.] A paraphrase on the old proverb, “ Maids say *nay*, and take it.”

STEEVENS.

224. ———stomach on your meat,] *Stomach* was used for *passion* or *obstinacy*. JOHNSON.

240. ———Light o' love.] This tune is given in a note on *Much Ado about Nothing*, act iii. sc. 4.

STEEVENS.

253. ———too harsh a descant:] *Descant* is a term in musick. See Sir John Hawkins's note on the first speech in *King Richard III*. STEEVENS.

254. ———but a mean, &c.] The *mean* is the *tenor* in musick.

So, in the interlude of *Mary Magdalen's Repentance*, 1569 :

“ Utilitie can sing the base full cleane,

“ And noble honour shall sing the *meane*.”

STEEVENS.

256. *Indeed, I bid the base for Protheus.*] The speaker here turns the allusion (which her mistress employed) from the *base* in musick to a country exercise,

cise, *Bid the base*: in which some pursue, and others are made prisoners. So that Lucetta would intend, by this, to say, Indeed I take pains to make you a captive to Protheus's passion.—Shakspeare uses the same allusion in his *Venus and Adonis*:

“To *bid* the winds a *base* he now prepares.”

And in his *Cymbeline* he mentions the game:

“——Lads more like

“To run the country *base*.” WARBURTON.

276. ———*written down*:] To *write down* is still a provincial expression for *to write*. The editor of this edition should have changed the *colon* after *down* to a note of *interrogation*. HENLEY.

295. *I see you have a month's mind to them.*] A *month's mind* was an *anniversary* in times of Popery; or, as Mr. Ray calls it, a less solemnity directed by the will of the deceased. There was also a *year's mind*, and a *week's mind*. See *Proverbial Phrases*.

This appears from the interrogatories and observations against the clergy, in the year 1552. Inter. 7. “Whether there are any *months' minds*, and *anniversaries*?” Strype's *Memorials of the Reformation*, Vol. II. P. 354.

“Was the *month's mind* of Sir Will. Laxton, who died the last month (July 1556), his hearse burning with wax, and the morrow mass celebrated, and a sermon preached,” &c. Strype's *Mem.* Vol. III. P. 305. GREY.

A *month's mind*, in the ritual sense, signifies not desire or inclination, but remonstrance; yet I sup-

pose this is the true original of the expression.

JOHNSON.

In Hampshire, and other western counties, for "I can't *remember* it," they say, "I can't *mind* it."

BLACKSTONE.

Puttenham, in his *Art of Poetry*, 1589, chap. 24, speaking of *Poetical Lamentations*, says, they were chiefly used "at the burials of the dead, also at *month's minds*, and longer times:" and in the churchwarden's accompts of St. Helen's in Abington, Berkshire, 1558, these *month's minds*, and the expences attending them, are frequently mentioned. Instead of *month's minds*, they are sometimes called *month's monuments*, and in the Injunctions of K. Edward VI. *memories*, Injunct. 21. By *memories*, says Fuller, we understand the *Obsequia for the dead*, which some say succeeded in the place of the heathen *Parentalia*.

If this line was designed for a verse, we should read—*monthes mind*. So, in the *Midsummer Night's Dream*:

"Swifter than the moon's sphere."

Both these are the Saxon genitive case. STEEVENS.

299. — *what sad talk*—] *Sad* is the same as *grave* or *serious*. JOHNSON.

So, in the *Wise Woman of Hogsden*, 1638:

"Marry, sir knight, I saw them in *sad talk*,

"But to say they were directly whispering," &c.

Again, in Whetstone's *Promos and Cassandra*, 1578:

"The king feigneth to talk *sadly* with some of his counsel."

STEEVENS.

308. *Some, to discover islands far away ;]* In Shakspeare's time, voyages for the discovery of the islands of America were much in vogue. And we find, in the journals of the travellers of that time, that the sons of noblemen, and of others of the best families in England, went very frequently on these adventures. Such as the Fortescues, Collitons, Thornhills, Farmers, Pickerings, Littletons, Willoughbys, Chesters, Hawleys, Bromleys, and others. To this prevailing fashion our poet frequently alludes, and not without high commendations of it. WARBURTON.

314. *—great impeachment to his age,]* *Impeachment is hindrance.*

“ —but could be glad

“ Without impeachment to march on to Calais.”

STEEVENS.

326. *Attends the emperor in his royal court.]* Shakspeare has been guilty of no mistake in placing the emperor's court at Milan in this play. Several of the first German emperors held their courts there occasionally, it being, at that time, their immediate property, and the chief town of their Italian dominions. Some of them were crowned kings of Italy at Milan, before they received the imperial crown at Rome. Nor has the poet fallen into any contradiction by giving a duke to Milan at the same time that the emperor held his court there. The first dukes of that, and all the other great cities in Italy, were not sovereign princes, as they afterwards became ; but were merely governors, or viceroys, under the emperors, and

B ij removeable

removeable at their pleasure. Such was the *Duke of Milan* mentioned in this play. STEEVENS.

343. —in good time—] *In good time* was the old expression when something happened which suited the thing in hand, as the French say, *à-propos*.

JOHNSON.

So, in *King Richard III*.

“And, in good time, here comes the sweating lord.” STEEVENS.

368. —exhibition—] *i. e.* allowance.

So, in *Othello*:

“Due reference of place and exhibition.”

STEEVENS.

383. *Oh, how this spring of love* resembleth.] It was not always the custom among our early writers, to make the first and third lines rhyme to each other; and when a word was not long enough to complete the measure, they occasionally extended it. Thus Spenser, in his *Faery Queen*, B. III. c. 12.

“Formerly grounded, and fast setteled.”

Again, B. II. c. 12.

“The while sweet Zephyrus loud whisteled

“His treble, a strange kind of harmony;

“Which Guyon’s senses softly tickeled,” &c.

From this practice, I suppose, our author wrote *resembeleth*, which, though it affords no jingle, completes the verse. Many poems have been written in this measure where the second and fourth lines only rhyme. STEEVENS.

ACT II.

Line 2. VAL. Not mine; my gloves are on.

Speed. Why then, this may be your's; for this is but one.] It appears from this passage, that the word *one* was anciently pronounced as if it were written *on*. Hence, probably, the mistake in a passage in *K. John*, where we meet in the old copy, “—sound *on* unto the drowsy,” &c. instead of “—sound *one*,” &c.

The quibble here is lost by the change of pronunciation; a loss, however, which may be very patiently endured. MALONE.

24. —takes diet;—] To take diet was the phrase for being under a regimen for a disease mentioned in *Timon*:

“—bring down the rose-cheek'd youth

“To the tub-fast and the diet.” STEEVENS.

25. —Hallowmas.—] This is about the feast of All Saints, when winter begins, and the life of a vagrant becomes less comfortable. JOHNSON.

Is it worth remarking that on *All-Saints-Day* the poor people in *Staffordshire*, and perhaps in other country places, go from parish to parish *a souling*, as they call it; *i. e.* begging and *puling* (or singing small, as Bailey's Dict. explains *puling*) for *soul cakes*, or any good thing to make them merry? This custom is mentioned by *Peck*, and seems a remnant of Popish

superstition to pray for departed souls, particularly those of friends. The *souler's* song in *Staffordshire*, is different from that which Mr. *Peck* mentions, and is by no means worthy publication. TOLLET.

37. ———none else would:————] None else would be so simple. JOHNSON.

93. *Oh excellent motion! &c.*] *Motion*, in Shakspeare's time, signified *puppet*. In Ben Jonson's *Bartholomew-Fair* it is frequently used in that sense, or rather perhaps to signify a *puppet-show*; the master whereof may properly be said to be an interpreter, as being the explainer of the inarticulate language of the actors. The speech of the servant is an allusion to that practice, and he means to say, that *Silvia* is a *puppet*, and that *Valentine* is to interpret *to*, or rather *for* her. Sir J. HAWKINS.

So, in *The City Match*, 1630, by Jasper Maine:

“————his mother came,

“Who follows strange sights out of town, and
went

“To Brentford for a *motion*.”————

Again, in *The Pilgrim*:

“——Nothing but a *motion*?

“A *puppet* pilgrim?”————

STEEVENS.

100. *Sir Valentine and servant*,——] Here *Silvia* calls her lover *servant*, and again below her *gentle servant*. This was the language of ladies to their lovers at the time when Shakspeare wrote.

Sir J. HAWKINS.

So, in Marston's *What You Will*, 1607:

“Sweet

“ Sweet sister, let’s sit in judgment a little ;
faith upon my *servant* Monsieur Laverdure.

Mel. Troth, well for a *servant*, but for a husband !”

Again, in Ben Jonson’s *Every Man out of his Humour* :

“ Every man was not born with my *servant* Brisk’s
features.” STEEVENS.

108. — ‘tis very clerkly done.] *i. e.* like a scholar. So, in the *Merry Wives of Windsor* :

“ Thou art *clerkly*, Sir John, *clerkly*.”

STEEVENS.

109. — it came hardly off;] That is, was not written with facility. * * *

143. — reasoning with yourself?] That is, *discoursing, talking*. An Italianism. JOHNSON.

161. — and there is an end.] *i. e.* there is the conclusion of the matter. So, in *Macbeth* :

“ ——— a time has been

“ That when the brains were out, the man would die,

“ And there an end.” — STEEVENS.

169. All this I speak in print ; —] *In print* means with exactness.

So, in the comedy of *All Fools*, 1605 :

“ ——— not a hair

“ About his bulk, but it stands *in print*.”

STEEVENS.

219. — I am the dog : — &c.] A similar thought occurs in a play printed earlier than the present. See *A Christian turn’d Turk*, 1612 :

“ ——— you

“——you shall stand for the lady, you for her *dog*, and I the page; you and the dog looking one upon another; the page presents himself.”

STEEVENS.

220. ——*I am the dog, &c.*] This passage is much confused, and of confusion the present reading makes no end. Sir T. Hanmer reads, *I am the dog, no, the dog, himself is and I am me, the dog is the dog, and I am myself.* This certainly is more reasonable, but I know not how much reason the author intended to bestow on Launce's soliloquy. JOHNSON.

225. ——*like a wood woman!*——] The first folios agree in *would-women*: for which, because it was a mystery to Mr. Pope, he has unmeaningly substituted *ould woman*. But it must be writ, or at least understood, *wood woman*, *i. e.* crazy, frantick with grief; or distracted, from any other cause. The word is very frequently used in Chaucer; and sometimes writ *wood*, sometimes *wode*. THEOBALD.

Print thus:

Now come I to my mother (oh, that she could speak now!) like a wood woman:

Perhaps the humour would be heightened by reading: (oh, that *the shoe* could speak now!)

BLACKSTONE.

Oh that she could speak now like a wood woman!] I am not certain that I understand this passage. *Wood*, or crazy women, were anciently supposed to be able to tell fortunes. *Launce* may therefore mean, that as
her

her gestures are those of frantick persons, so he wishes she was possessed of their other powers, and could predict his fate. Or should we point the line as interrupted?

Oh that she could speak now!—like a wood woman! meaning, I wish she could speak—but she behaves as if she were out of her senses!

STEEVENS.

Mr. Pope's emendation I believe to be the true one. It is less violent than Theobald's, and less embarrassing.—Launce had before substituted a *shoe* for his mother; the meaning of his wish therefore is: "O that *she* (that is, the shoe which represents her), could speak, like an *old* woman!" In the north, *she* is pronounced like *shoe*, and to this there seems to have been an allusion. HENLEY.

235. —*if the ty'd were lost, &c.*] This quibble, wretched as it is, might have been borrowed by Shakspeare from Lilly's *Endymion*, 1591:

"You know it is said, the *tide* tarrieth for no man.—

"True.

"A monstrous lye: for I was *ty'd* two hours, and tarried for one to unlose me."

The same occurs in Chapman's *Andromeda Liberata*, 1614:

"And now came roaring to the *tied* the *tide*."

STEEVENS.

248. *Lose the tide,——*] Thus the old copy. The modern editors read—the *flood*. STEEVENS.

249. ———*and the tide?*] I should suppose these three words to be repeated through some error of the Printer. STEEVENS.

275. ———*how quote you my folly?*] To *quote* is to observe.

So, in *Hamlet* :

“ I am sorry that with better heed and judgment

“ I had not *quoted* him.” STEEVENS.

315. ———*not without desert*—] And not dignified with so much reputation without proportionate merit.

JOHNSON.

344. ———*cite*——] *i. e.* incite. MALONE.

375. *No; that you are worthless.*] I have inserted the particle *no*, to fill up the measure. JOHNSON.

I believe the particle which Dr. Johnson has inserted to supply the metre of this line, is unnecessary, *worthless* having been probably used, like many other words of the same kind, as a trisyllable. Thus *tickling*, *changeling*, *humbled*, *juggling*, and many more.

MALONE.

403. ———*no woe to his correction,*] No misery that can be compared to the punishment inflicted by love. Herbert called for the prayers of the liturgy a little before his death, saying, *None to them, None to them.*

JOHNSON.

The same idiom occurs in an old ballad quoted in *Cupid's Whirligig*, 1616 :

“ There is no comfort in the world

“ To women that are kind.” MALONE.

418. ——— *a principality,*] The first or *principal* of women. So the old writers use *state*. “*She is a lady, a great state.*” Latymer. “*This look is called in states warlike, in others otherwise.*” Sir T. More.

JOHNSON.

There is a similar sense of this word in St. Paul’s Epistle to the Romans, viii. 38, “nor angels nor *principalities*.”

STEEVENS.

429. ——— *summer-smelling flower,*] I once thought that the poet had written *summer-swelling*; but the epithet which stands in the text I have since met with in the translation of Lucan, by Sir Arthur Gorges, 1614, B. VIII. p. 354.

“ ——— no Roman chieftaine should

“ Come near to Nyles Pelusian mould,

“ But shun that *summer-swelling* shore.”

The original is, “*ripasque æstate tumentes*,” l. 829. May likewise renders it *summer-smelled* banks. The *summer-swelling* flower is the flower which swells in summer, till it expands itself into bloom.

STEEVENS.

434. *She is alone.*] She stands by herself. There is none to be compared to her.

JOHNSON.

460. *Even as one heat another heat expels,
Or as one nail by strength drives out another,
So the remembrance of my former love
Is by a newer object quite forgotten.*] Our author seems here to have remembered *The Tragicall Hystory of Romeus and Juliet*, 1562:

“ And

“ And as out of a planke *tayle a nayle a nayle doth drive,*

“ *So novel love out of the minde the auncient love doth rive.*”

So also in *Coriolanus* :

“ One fire drives out one fire ; *one nail one nail.*”

MALONE.

469. ——— *a waxen image 'gainst a fire,*] Alluding to the figures made by witches, as representatives of those whom they designed to torment or destroy.

STEEVENS.

King James ascribes these images to the devil in his treatise of *Daemonologie* : “ to some others at these times he teacheth how to make pictures of waxe, or claye, that by the roasting thereof the persons that they bear the name of, may be continually melted, and dried away by continual sicknesse.” See *Servius* on the 8th *Eclogue* of *Virgil*, *Theocritus Idyl.* ii. 22. *Hudibras*, P. II. l. ii. v. 331. S. W.

475. ——— *with more advice,*] *With more advice*, is on further knowledge, on better consideration. So, in *Titus Andronicus* :

“ The Greeks, *upon advice*, did bury Ajax.”

The word, as Mr. Malone observes, is still current among mercantile people, whose constant language is, “ we are *advised* by letters from abroad,” meaning *informed*. So in bills of exchange the conclusion always is—“ Without further *advice*.” So, in this very play ;

“ This

“ This pride of hers, upon *advice*,” &c.
Again, in *Measure for Measure*:

“ Yet did repent me *after more advice*.”

STEEVENS.

477. ‘*Tis but her picture—*] Protheus, as yet, had seen only her outward form, without having known her long enough to have any acquaintance with her mind.

So, in *Cymbeline*:

“ All of her, that is, *out of door*, most rich!

“ If she be furnish’d with a mind so rare,” &c.

Again, in *The Winter’s Tale*, act ii. sc. 1.

“ Praise her but for this her *without-door* form.”

STEEVENS.

478. *And that hath dazzled so my reason’s light:]*
So, a word as hurtful to the sense, as unnecessary to the metre, was introduced by the editor of the second folio, who did not perceive that *dazzled* was used as a trisyllable. The authentick copy should certainly be adhered to; and a semicolon placed after *light*. The plain meaning is, *Her mere outside hath dazzled me;—when I am acquainted with the perfections of her mind, I shall be struck blind.* MALONE.

484. It is *Padua* in the former editions. See the note on act iii. POPE.

509. *My staff understands me.]* This equivocation, miserable as it is, has been admitted by Milton in his great poem, B. VI.

“ —The terms we sent were terms of weight,

“ Such as, we may perceive, amaz’d them all,

C

“ And

“ And stagger’d many ; who receives them right,
 “ Had need from head to foot well *understand* ;
 “ Not *understood*, this gift they have besides,
 “ To shew us when our foes stand not upright.”

JOHNSON.

The same quibble occurs likewise in the second part of the *Three Merry Coblers*, an ancient ballad :

“ Our work doth th’ owners *understand*,
 “ Thus still we are on the mending hand.”

STEEVENS.

535. — *so* ; —] Added in the second folio.

MALONE.

539. — *the ale-house* —] The old copy reads only the *ale* ; and *Ales* were merry meetings instituted in country places. Thus Ben Jonson :

“ And all the neighbourhood, from old records
 “ Of antique proverbs drawn from Whitson lords,
 “ And their authorities at wakes and *ales*,
 “ With country precedents and old wives tales,
 “ We bring you now.”

STEEVENS.

542. It is to be observed, that, in the first folio edition, the only edition of authority, there are no directions concerning the scenes ; they have been added by the later editors, and may therefore be changed by any reader that can give more consistency or regularity to the drama by such alterations. I make this remark in this place, because I know not whether the following soliloquy of Protheus is so proper in the street.

JOHNSON.

548.

548. *O sweet-suggesting love,—*] To suggest is to tempt, in our author's language. So again :

“Knowing that tender youth is soon *suggested*.”
The sense is, *O tempting love, if thou hast influenced me to sin, teach me to excuse it.* Dr. Warburton reads, *if I have sinn'd*; but, I think, not only without necessity, but with less elegance. JOHNSON.

576. *Myself—*] Who am his competitor or rival, being admitted to his counsel. JOHNSON.

Competitor is confederate, assistant, partner.

So, in *Antony and Cleopatra* :

“It is not Cæsar's natural vice, to hate

“One great competitor.”

And he is speaking of Lepidus, one of the triumvirate. STEEVENS.

578. —pretended *flight* ;] *Pretended* flight is *proposed* or *intended* flight. So, in *Macbeth* :

“——What good could they *pretend*?”

STEEVENS.

Mr. Reed cites also from De Borde's *Introduction of Knowledge*, 1542, sign. H 3, “*I pretend* to return and come round about thorow other regyons on Europ.”

EDITOR.

584. I suspect that the author concluded the act with this couplet, and that the next scene should begin in the third act; but the change, as it will add nothing to the probability of the action, is of no great importance. JOHNSON.

637. ———with a *cod-piece*, &c.] Whoever wishes to be acquainted with this particular, relative to dress,

C ij

may

may consult Bulwer's *Artificial Changeling*, in which such matters are very amply discussed. Ocular instruction may be had from the armour shewn as John of Gaunt's, in the Tower of London. The same fashion appears to have been no less offensive in France. See Montaigne, Chap. XXII. The custom of sticking pins in this ostentatious piece of indecency, was continued by the illiberal warders of the Tower, till forbidden by authority. STEEVENS.

638. Out, out, *Lucetta!* &c.] Dr. Percy observes, that this interjection is still used in the North. It seems to have the same meaning as *apage*, Lat.

STEEVENS.

So, in *Every Man out of his Humour*, act ii. sc. 6.

“Out, out, unworthy to speak where he breatheth.” REED.

669. —my longing journey.] Dr. Grey observes, that *longing* is a participle active, with a passive signification; for *longed*, wished or desired. STEEVENS.

ACT III.

Line 28. —*FEALOUS* aim—] *Aim* is guess, in this instance, as in the following. So, in *Romeo and Juliet*:

“I *aim'd* so near, when I suppos'd you lov'd.”

STEEVENS.

45. ———be not aim'd at;] Be not guessed.

JOHNSON.

47. ———of this pretence.] Of this *claim* made to your daughter.

JOHNSON.

Pretence is *design*. So, in *King Lear*: “——to feel my affection to your honour, and no other *pretence* of danger.”

Again, in the same play: “——*pretence* and purpose of unkindness.”

STEEVENS.

81. ———*sir*, in Milan, here,] It ought to be thus, instead of—*in Verona, here*—for the scene apparently is in Milan, as is clear from several passages in the first act, and in the beginning of the first scene of the fourth act. A like mistake had crept into the fifth scene of act ii. where Speed bids his fellow-servant Launce welcome to Padua.

POPE.

86. ———*the fashion of the time*—] The modes of courtship, the acts by which men recommended themselves to ladies.

JOHNSON.

89. *Win her with gifts, &c.*] An earlier writer than Shakspeare, speaking of women, has the same unfavourable (and, I hope, unfounded) sentiment:

“ ’Tis wisdom to give much; a gift prevails,

“ When deep persuasive oratory fails.”

Marlowe's *Hero and Leander*.

MALONE.

113. *What lets,——*] i. e. what hinders.

So, in *Hamlet*, act i. sc. 4.

“ By heaven I'll make a ghost of him that *lets* me.”

STEEVENS.

149. —for *they are sent by me*,] *For* is the same as *for that, since*. JOHNSON.

150. —would—] *Should*, first folio.

MALONE.

153. —*Merops' son*),] Thou art Phaëton in thy rashness, but without his pretensions; thou art not the son of a divinity, but a *terræ filius*, a low-born wretch; Merops is thy true father, with whom Phaëton was falsely reproached. JOHNSON.

This scrap of mythology Shakspeare might have found in the spurious play of *King John*, 1591, 1611, and 1622 :

“ —as sometime *Phaëton*

“ Mistrusting silly *Merops* for his sire.”

STEEVENS.

177. *And feed upon the shadow of perfection.*]

“ *Animum pictura pascit inani.*” *Virg.*

HENLEY.

185. *I fly not death, to fly his deadly doom:*] *To fly his doom*, used for *by flying*, or *in flying*, is a Gallicism. The sense is, By avoiding the execution of his sentence, I shall not escape death. If I stay here, I suffer myself to be destroyed; if I go away, I destroy myself. JOHNSON.

250. *Even in the milk-white bosom of thy love.*] So, in *Hamlet*:

“ *These to her excellent white bosom,*” &c.

Trifling as the remark may appear, before the meaning of this *address of letters to the bosom of a mistress* can be understood, it should be known that
women

women anciently had a pocket in the fore-part of their stays, in which they not only carried love-letters and love-tokens, but even their money, and materials for needle-work. In many parts of England the rustick damsels still observe the same practice; and a very old lady informs me, that she remembers when it was the fashion to wear very prominent stays, it was no less the custom for stratagem or gallantry to drop its literary favours within the front of them.

STEEVENS.

261. Laun. *I am but a fool, look you; and yet I have the wit to think my master is a kind of knave: but that's all one, if he be but one knave.*] I know not whether, in Shakspeare's language, *one knave* may not signify a *knave on only one occasion, a single knave*. We still use a *double villain* for a villain beyond the common rate of guilt.

JOHNSON.

In the old play of *Damon and Pythias*, *Aristippus* declares of *Carisophus*, "you lose money by him if you sell him for *one knave*, for he serves for *twayne*."

This phraseology is often met with: *Arragon* says in the *Merchant of Venice*:

"With *one fool's* head I came to woo,

"But I go away with *two*,"

Donne begins one of his sonnets:

"I am *two fools*, I know,

"For *loving* and for *saying so*," &c.

And when Panurge cheats St. Nicholas of the chapel which he vowed to him in a storm, Rabelais calls him

him “a rogue—a rogue and an half—*Le gallant, gallant de demy.*” STEEVENS.

265. ———a team of horse shall not pluck——] I see how Valentine suffers for telling his love-secrets. therefore I will keep mine close. JOHNSON.

Perhaps Launce was not intended to shew so much sense; but here indulges himself in talking contradictory nonsense. STEEVENS.

268. ———for she hath had gossips:——] *Gossips* not only signify those who answer for a child in baptism, but the tattling women who attend lyings-in. The quibble between these is evident. STEEVENS.

271. ———a bare Christian.] Launce is quibbling on. *Bare* has two senses; *mere* and *naked*. In *Coriolanus* it is used in the first:

“’Tis but a *bare* petition of the state.”

Launce uses it in both, and opposes the *naked* female to the water-spaniel *cover’d with hairs of remarkable thickness*. STEEVENS.

273. ———conditions——] *i. e.* qualities. The old copy has *condition*. MALONE.

280. In former editions it is,

With my mastership? why, it is at sea.] For how does Launce mistake the word? Speed asks him about his mastership, and he replies to it *literatim*. But then how was his mastership at sea, and on shore too? The addition of a letter and a note of apostrophe makes Launce both mistake the word, and sets the pun right: it restores, indeed, but a mean joke; but
without

without it there is no sense in the passage. Besides, it is in character with the rest of the scene; and, I dare be confident, the poet's own conceit.

THEOBALD.

290. —*the son of thy grandmother:]* It is undoubtedly true that the mother only knows the legitimacy of the child. I suppose Launce infers, that if he could read, he must have read this well known observation.

STEEVENS.

294. —*St. Nicholas be thy Speed!]* St. Nicholas presided over scholars, who were therefore called *St. Nicholas's clerks*. Hence, by a quibble between Nicholas and Old Nick, highwaymen, in *The First Part of Henry the Fourth*, are called *Nicholas's clerks*.

WARBURTON.

That this saint presided over young scholars, may be gathered from Knight's *Life of Dean Colet*, p. 362. For by the statutes of Paul's school, there inserted, the children are required to attend divine service at the cathedral on his anniversary. The reason I take to be, that the legend of this saint makes him to have been a bishop, while he was a boy.

Sir J. HAWKINS.

So, Puttenham, in his *Art of Poetry*, 1598: "Methinks this fellow speaks like bishop Nicholas; for on Saint Nicholas's night commonly the scholars of the country make them a bishop, who, like a foolish boy, goeth about blessing and preaching with such childish terms, as maketh the people laugh at his foolish counterfeit speeches."

STEEVENS.

295. *Speed. Imprimis, She can milk.*

Laun. Ay, that she can.] These two speeches should evidently be omitted. There is not only no attempt at humour in them, contrary to all the rest in the same dialogue, but Launce clearly directs Speed to go on with the paper where he himself left off. See his preceding soliloquy. FARMER.

298. ———*Blessing o' your heart, &c.]* So, in Ben Jonson's *Masque of Augurs*:

“Our ale's o' the best,

“And each good guest

“Prays for their souls that brew it.”

STEEVENS.

304. ———*knit him a stock.] i. e. stocking.* So, in *Twelfth Night*:

“—it does indifferent well in a flame-colour'd stock.”

STEEVENS.

317. ———*she is not to be kiss'd fasting,—]* The old copy reads,—*she is not to be fasting, &c.* The necessary word, *kiss'd*, was first added by Mr. Rowe.

STEEVENS.

321. ———*sweet mouth.]* This I take to be the same with what is now vulgarly called a *sweet tooth*, a luxurious desire of dainties and sweetmeats. JOHNSON.

How a *luxurious desire of dainties* can make amends for *offensive breath*, I know not: I rather believe that by a *sweet mouth* is meant that she *sings sweetly*. In *Twelfth Night* we have heard of a *sweat breast* as the recommendation of a singer. It may however mean
a liquorish

a *liquorish* mouth, in a wanton sense. So, in *Measure for Measure* :

“ Their sawcy *sweetness* that do coin heaven’s image,” &c. STEEVENS.

339. ——*praise her liquor.*] That is, shew how well she likes it by drinking often. JOHNSON.

342. —*She is too liberal.*] *Liberal* is licentious and gross in language. So, in *Othello* : “ Is he not a profane and very *liberal* counsellor ?” JOHNSON.

So, in *The Fair Maid of Bristow*, 1605, bl. let.

“ But Vallenger, most like a *liberal* villain,
“ Did give her scandalous ignoble terms.”

Mr. Malone adds another instance from *Woman’s a Weathercock*, by N. Field, 1612.

“ Next that the fame

“ Of your neglect and *liberal* talking tongue,
“ Which breeds my honour an eternal wrong.”

STEEVENS.

347. —*She hath more hair than wit,*—] An old English proverb. See Ray’s Collection :

“ Bush natural, *more hair than wit.*”

Again, in Decker’s *Satiromastix* :

“ *Hair!* ’tis the basest stubble ; in scorn of it

“ This proverb sprung—*He has more hair than wit.*”

Again, in *Rhodon and Iris*, 1631 :

“ Now is the old proverb really perform’d,

“ *More hair than wit.*” STEEVENS.

351. —*makes the faults gracious :*] *Gracious*, in old language means *graceful*. So, in *King John* :

“ There

“There was not such a *gracious* creature born.”
Again, in *Albion's Triumph*, 1631:

“On which (*the freeze*) were festoons of several fruits in their natural colours, on which in *gracious* postures lay children sleeping.”

Again, in *The Malecontent*, 1604:

“The most exquisite, &c. that ever made an old lady *gracious* by torch-light.” STEEVENS.

385. Trenched in ice;—] Cut, carved in ice.
Trancher, to cut, French. JOHNSON.

So, in *Arden of Feversham*, 1633:

“Is deeply *trenched* in my blushing brow.”

STEEVENS.

403. —do—] Added in the second folio.

MALONE.

414. —with circumstance,—] With the addition of such incidental particulars as may induce belief. JOHNSON.

419. —his very friend.] *Very* is immediate. So, in *Macbeth*:

“And the *very* points they blow.” STEEVENS.

429. —as you unwind her love—] As you wind off her love from him, make me the *bottom* on which you wind it. The housewife's term for a ball of thread wound upon a central body, is a *bottom of thread*. JOHNSON.

446. —lime,—] That is, *birdlime*. JOHNSON.

454. —such integrity:] *Such integrity* means, such as would be manifested by practising the directions given in the four preceding lines. STEEVENS.

455.

455. *For Orpheus' lute was strung with poets' sinews;*] This shews Shakspeare's knowledge of antiquity. He here assigns Orpheus his true character of legislator. For under that of a poet only, or lover, the quality given to his lute is unintelligible. But, considered as a lawgiver, the thought is noble, and the imagery exquisitely beautiful. For by his *lute* is to be understood his *system of laws*; and by the *poets' sinews*, the power of numbers, which Orpheus actually employed in those laws, to make them received by a fierce and barbarous people. WARBURTON.

460. *Visit by night your lady's chamber window
With some sweet concert: to their instruments,
&c.]* The old copy reads:

With some sweet consort—

I believe, rightly. The words immediately following, “—to *their instruments*,” shew, I think, that by *consort* was meant, band or company of musicians. So, in Massinger's *Fatal Dowry*, a tragedy, 1632:

“*Rom.* By your leave, sirs!

“*Aym.* Are you a *consort*?

“*Rom.* Do you take me for a *fidler*?”

Again, in our author's *Romeo and Juliet*:

“*Tyb.* *Mercutio*, thou *consort'st* with *Romeo*.

“*Mer.* *Consort*! what, dost thou make us *minstrels*?”

Thurio's next speech confirms this interpretation:

“Let us into the city presently,

“To sort some gentlemen well skill'd in *musick*.”

MALONE.

462. *Tune a deploring dump ;—]* A *dump* was the ancient term for a *mournful elegy*. STEEVENS.

464. *—will inherit her.]* To *inherit* is, by our author, sometimes used, as in this instance, for *to obtain possession* of, without any idea of acquiring *by inheritance*. So, in *Titus Andronicus* :

“ He that had wit would think that I had none,

“ To bury so much gold under a tree,

“ And never after to *inherit* it.” STEEVENS.

469. *To sort—]* *i. e.* to choose out what may best suit a particular occasion. So, in *K. Richard III.*

“ Yet I will *sort* a pitchy hour for thee.”

STEEVENS.

475. *—I will pardon you.]* I will excuse you from waiting. JOHNSON.

ACT IV.

Line 4. *I* *F* not, we'll make you sit, and rifle you.] The old copy reads as I have printed the passage. Paltry as the opposition between *stand* and *sit* may be thought, it is Shakspeare's own. The editors read—
We'll make you, *sir*, &c. STEEVENS.

Sir, is the corrupt reading of the third folio.

MALONE.

37. *Robin Hood* was captain of a band of robbers, and was much inclined to rob churchmen.

JOHNSON.

So, in *A mery Geste of Robyn Hoode*, &c. bl. let. no date :

“ These *bysoppes* and these *archebysoppes*,

“ Ye shall them beate and bynde,” &c.

By *Robin Hood's fat friar*. I believe, Shakspeare means *Friar Tuck*, who was confessor and companion to this noted out-law.

So, in one of the old songs of *Robin Hood* :

“ And of brave Little John,

“ Of *Friar Tuck* and Will Scarlett,

“ Stokesly and Maid Marian.”

Again, in the 26th song of Drayton's *Polyolbion* :

“ Of *Tuck the merry friar*, which many a sermon made,

“ In praise of *Robin Hoode*, his outlawes, and his trade.”

See Figure III. in the plate at the end of the first part of *K. Henry IV.* with Mr. Tollet's observations on it.

STEEVENS.

47. —awful men :] Reverend, worshipful, such as magistrates, and other principal members of civil communities.

JOHNSON.

I think we should read *lawful* in opposition to *lawless* men. In judicial proceedings the word has this sense.

Sir J. HAWKINS.

The author of *The Revisal* has proposed the same emendation.

STEEVENS.

Dij

Awful

Awful is used by Shakspeare, in another place, in the sense of *lawful*. Second part of *Henry IV.* act iv. sc. 2.

“We come within our *awful* banks again.”

TYRWHITT.

Surely, *awful*, in the passage produced by Mr. Tyrwhitt, is an error of the press. I cannot help thinking the same also of the word introduced into the text here.

The old reading, however, may perhaps receive some support from a passage in *Vittoria Corombona*, a tragedy, by Webster, 1612:

“It is a wonder to your noble friends

“That you—————

“—————should in your prime age

“Neglect your *awful* throne.” MALONE.

I believe we should read—*lawful* men—i. e. *legales homines*. So, in the *Newe Booke of Justices*, 1560, “——commandinge him to the same to make an inquest and pannel of *lawfull* men of his countie.” For this remark I am indebted to Dr. Farmer.

STEEVENS.

Awful men means men well-governed, observant of law and authority; full of, or subject to awe. In the same kind of sense as we use *fearful*. REMARKS.

50. All the impressions, from the first downwards, *An heir and niece allied unto the duke*. But our poet would never have expressed himself so stupidly, as to tell us, this lady was the duke's *niece*, and *allied* to him: for her alliance was certainly sufficiently included

cluded in the first term. Our author meant to say, she was an *heiress*, and *near allied* to the duke; an expression the most natural that can be for the purpose, and very frequently used by the stage poets.

THEOBALD.

Mr. Theobald is often unfaithful in his account of the old copies. The first folio does not read, *An heir*, &c. but exhibits the line thus :

And heir and neece alide unto the duke.

I believe Shakspeare wrote,

An heir, and near ally'd unto the duke.

Near was anciently spelt *neere* ; so that there is only the variation of one letter—*And* was altered to *an* in the third folio.

MALONE.

52. *Whom, in my mood, I stabb'd unto the heart.]*

Mood means a FIT of passion. Thus Dryden :

“Madness laughing in his ireful mood.”

Gray :

“Moody, madness, laughing, wild.” HENLEY.

59. ———in our quality——] *Quality* is nature relatively considered.

STEEVENS.

72. ———no outrages

On silly women, or poor passengers.] This was one of the rules of Robin Hood's government.

STEEVENS.

89. ———sudden quips,] That is, hasty passionate reproaches and scoffs. So Macbeth is in a kindred sense said to be *sudden* ; that is, irascible and impetuous.

JOHNSON.

The same expression is used by Dr. Wilson in his *Arte of Rhetorique*, 1553: “And make him at his wit’s end through the *sudden quip*.” MALONE.

122. ———*beauty lives with kindness*.] Beauty without kindness *dies* unenjoyed, and undelighting.

JOHNSON.

153. ———*out of all nick*.] Beyond all reckoning or count. Reckonings are kept upon nicked or notched sticks or tallies.

WARBURTON.

So, in *A Woman never vex’d*, 1632.

“I have carried

“The tallies at my girdle seven years together,

“For I did ever love to deal honestly in the *nick*.”

As it is an inn-keeper who employs the allusion, it is much in character.

STEEVENS.

173. *You have your wish; my will is even this*,—] The word *will* is here ambiguous. He wishes to *gain* her *will*: she tells him, if he wants her *will* he has it.

JOHNSON.

194. ———*in his grave*.] The first folio has *her* grave. This necessary emendation made in the second folio.

MALONE.

210. *But, since your falsehood, shall become you well*] This is hardly sense. We may read with very little alteration,

But since *you’re false*, it shall become you well.

JOHNSON.

There is no occasion for any alteration, if we only suppose that *it* is understood here, as in several other places.

But,

But, since your falsehood, shall become you well
To worship shadows, and adore false shapes,
i. e. But, since your falsehood, *it* shall become you
well, &c.

Or indeed, in this place, *To worship shadows, &c.*
may be considered as the nominative case to *shall*
become. TYRWHITT.

I incline strongly to Dr. Johnson's emendation.
Falsehood and *false it*, when indistinctly pronounced,
are so like, that the transcriber's ear might easily
have deceived him. MALONE.

“ I am very loth, says Silvia, to be your idol ; but
since your falsehood to your friend and mistress will
become you to worship shadows, and adore false
shapes (*i. e.* will be properly employed in so doing),
send to me, and you shall have my picture.”

REMARKS.

217. —*hallidom,*] *i. e.* my *holy dame* ; our lady.

REMARKS.

232. —*your ladyship's impose,*] *Impose* is *injunc-*
tion, command. A task set at college, in consequence
of a fault, is still called an *imposition.* STEEVENS.

237. —*Remorseful,—*] *i. e.* *pitiful.* STEEVENS.

245. *Upon whose grave thou vow'dst pure chastity.*]
It was common in former ages for widowers and
widows to make vows of chastity in honour of their
deceased wives or husbands. In Dugdale's *Antiquities*
of Warwickshire, page 1013, there is the form of a
commission by the bishop of the diocese for taking a
vow of chastity made by a widow. It seems that,
besides observing the vow, the widow was, for life,
to

to wear a veil and a mourning habit. The same distinction we may suppose to have been made in respect of male votarists; and therefore this circumstance might inform the players how Sir Eglamour should be drest; and will account for Silvia's having chosen him as a person in whom she could confide without injury to her own character. STEEVENS.

261. —grievances:] Sorrows, sorrowful affections. JOHNSON.

264. Recking *as little*——] To *reck* is to care for. So, in *Hamlet*:

“And *recks* not his own read.”

Both Chaucer and Spenser use this word with the same signification. STEEVENS.

283. —keep himself—] *i. e.* restrain himself.

STEEVENS.

285. —to be a dog——] I believe we should read, *I would have, &c. one that takes upon him to be a dog, to be a dog indeed, to be, &c.* JOHNSON.

293. —a pissing while,——] This expression is used in Ben Jonson's *Magnetick Lady*: “——have patience but a *pissing while*.” It appears from Ray's Collection, that it is proverbial. STEEVENS.

298. *The fellow that whips the dogs*:——] This appears to have been part of the office of an *usher of the table*. So, in *Mucedorus*:

“——I'll prove my office good; for look you, &c. —When a dog chance to blow his nose backward, then with a *whip* I give him good time of the day, and strew rushes presently.” STEEVENS.

303. ———their *servant*?———] The old copy reads,

———*his* servant?——— STEEVENS.

309. —*madam* Silvia;—] Perhaps we should read, of *madam Julia*. It was *Julia* only of whom a formal leave could have been taken. STEEVENS.

328. —*the other squirrel*, &c.] Sir T. Hanmer reads,—the other, *Squirrel*, &c. and consequently makes *Squirrel* the proper name of the beast. Perhaps Launce only speaks of it as a diminutive animal, more resembling a *squirrel* in size, than a dog.

STEEVENS.

335. ———*an end*,———] i. e. *in the end*, at the conclusion of every business he undertakes.

STEEVENS.

343. ———*thou*,———] The first folio reads *thee*.

MALONE.

347. *It seems, you lov'd not her, to leave her token :]* Protheus does not properly leave his lady's token, he gives it away. The old edition has it,

It seems you lov'd her not, *not* leave her token.
I should correct it thus :

It seems you lov'd her not, *nor* love her token.

JOHNSON.

To leave, seems to be here used for, *to part with*. It is used with equal licence, in a former place in this play, for *to cease* :

———*I leave* to be,

If I be not by her fair influence

Foster'd.———

The

The reading in the text is that of the second folio.

MALONE.

376. *To carry that, which I would have refus'd;]* The sense is, To go and present that which I wish to be not accepted, to praise him whom I wish to be dispraised.

JOHNSON.

427. *But since she did neglect her looking-glass,
And threw her sun-expelling mask away,
The air hath starv'd the roses in her cheeks,
And PINCH'D the lily-tincture of her face,
That now she is become as black as I,]* To starve

the roses is certainly a very proper expression; but what is *pinching a tincture*? However, *starved*, in the third line, made the blundering editors write *pinch'd* in the fourth: though they might have seen that it was a tanning, scorching, not a freezing air that was spoken of. For how could this latter quality in the air so affect the whiteness of the skin as to turn it black? We should read,

And PITCH'D the lily-tincture of her face.

i. e. turned the white tincture *black*, as the following line has it:

That now she is become as *black* as I:

and we say, in common speech, *as black as pitch*.—By the roses being *starv'd*, is only meant their being withered, and losing their colour.

WARBURTON.

This is no emendation; none ever heard of a face being *pitched* by the weather. The colour of a part *pinched*, is livid, as it is commonly termed, *black and blue*. The weather may therefore be justly said to *pinch*,

pinch, when it produces the same visible effect. I believe this is the reason why the cold is said to *pinch*.

JOHNSON.

Cleopatra says of herself,

“ I that am with Phœbus’ *pinches* black.”

STEEVENS.

440. ———weep a-good,] *i. e.* in good earnest.

Tout de bon, Fr.

STEEVENS.

So, in Marlowe’s *Jew of Malta*, 1633:

“ And therewithal their knees have rankled so,

“ That I have laugh’d *a-good*.” MALONE.

466. *I’ll get me such a colour’d periwig.*] It should be remembered, that false hair was worn by the ladies, long before *wigs* were in fashion. These false coverings, however, were called *periwigs*. So, in *Northward Hoe*, 1607: “ There is a new trade come up for cast gentlewomen, of *perriwig-making*: let your wife set up in the Strand.”

STEEVENS.

468. ———her forehead’s low;——] A high forehead was in our author’s time accounted a feature eminently beautiful. So, in *The History of Guy of Warwick*: Felice his lady is said to have the same high forehead as *Venus*.

JOHNSON.

470. ———respectful——] *i. e.* respectful, or respectable.

STEEVENS.

476. *My substance shall be statue in thy stead.*] This word is used without the article *a* in Massinger’s *Great Duke of Florence*:

“ ——it was your beauty

“ That turn’d me statue.”

And again, in Lord Surrey's translation of the 4th Æneid :

“ And Trojan *statue* throw into the flame.”

Again, in Dryden's *Don Sebastian* :

“ ——try the virtue of that Gorgon face,

“ To stare me into *statue*.” STEEVENS.

A.C.T V.

Line 12. ——SURE enough.] *Sure* is safe, out of danger. JOHNSON.

24. “ *Black men are pearls, &c.*] So, in Heywood's *Iron Age*, 1632 :

“ ——a *black complexion*

“ *Is always precious in a woman's eye.*”

Again, in *Sir Giles Goosecap* : “ ——but to make every *black* slovenly cloud a *pearl* in her eye.”

STEEVENS.

“ A black man is a jewel in a fair woman's eye,” is one of Ray's proverbial sentences. MALONE.

25. Jul. 'Tis true, &c.] This speech, which certainly belongs to Julia, is given in the old copy to Thurio. Mr. Rowe restored it to its proper owner.

STEEVENS.

41. *That they are out by lease.*] I suppose he means, because Thurio's folly has let them on disadvantageous terms. STEEVENS.

91. ——record *my woes.*] To *record* anciently signified to *sing*. So, in *The Pilgrim*, by Beaumont and Fletcher:

“——O sweet, sweet! how the birds *record* too?”

Again, in a pastoral, by N. Breton, published in *England's Helicon*, 1614:

“Sweet philomel, the bird that hath the heavenly throat,

“Doth now, alas! not once afford *recording* of a note.”

Again, in another *Dittie*, by Tho. Watson, *ibid.*

“Now birds *record* with harmonie.”

Sir John Hawkins informs me, that to *record* is a term still used by bird-fanciers, to express the first essays of a bird in singing. STEEVENS.

108. ——*my meed*——] *i. e.* reward.

STEEVENS.

128. *O, 'tis the curse in love, and still approv'd.*] *Approv'd* is felt, experienced. MALONE.

156. *Who should be trusted, when one's own right hand*] The first copy has not *own*, which was introduced into the text by Sir Thomas Hanmer.

The second folio, to complete the metre, reads:

Who shall be trusted *now*, when one's right hand, &c. MALONE.

160. *The private wound, &c.*] I have a little mended the measure. The old edition, and all but Sir T. Hanmer, read,

The private wound is deepest, oh time most accurst !

JOHNSON.

173. *All, that was mine in Silvia, I give thee.]* It is, I think, very odd to give up his mistress thus at once, without any reason alleged. But our author probably followed the stories just as he found them in his novels, as well as histories.

POPE.

This passage either hath been much sophisticated, or is one great proof that the main parts of this play did not proceed from Shakspeare ; for it is impossible he could make Valentine act and speak so much out of character, or give to Silvia so unnatural a behaviour, as to take no notice of this strange concession, if it had been made.

HANMER.

Valentine, from seeing Silvia in the company of Protheus, might conceive she had escaped with him from her father's court, for the purposes of love, though she could not foresee the violence which his villany might offer, after he had seduced her under the pretences of an honest passion. If Valentine, however, be supposed to hear all that passed between them in this scene, I am afraid I have only to subscribe to the opinions of my predecessors.

STEEVENS.

173. ———*I give thee.]* Transfer these two lines to the end of Thurio's speech in page 95, and all is right. Why then should Julia faint? It is only an artifice, seeing Silvia given up to Valentine, to discover herself to Protheus, by a pretended mistake of the rings. One great fault of this play is the hasten-
ing

ing too abruptly, and without due preparation, to the denouëment, which shews that, if it be Shakspeare's (which I cannot doubt), it was one of his very early performances.

BLACKSTONE.

194. *How oft hast thou with perjury cleft the root?*]

Sir T. Hanmer reads, *cleft the root on't*. JOHNSON.

197. ———*if shame live*] That is, *if it be any shame to wear a disguise for the purposes of love*. JOHNSON.

220. ———*the measure*———] The length of my sword, the reach of my anger. JOHNSON.

222. *Milan shall not behold thee*.———] All the editions, *Verona shall not hold thee*. But, whether through the mistake of the first editors, or the poet's own carelessness, this reading is absurdly faulty. For the threat here is to Thurio, who is a Milanese; and has no concern, as it appears, with Verona. Besides, the scene is betwixt the confines of Milan and Mantua, to which Silvia follows Valentine, having heard that he had retreated thither. And, upon these circumstances, I ventured to adjust the text, as I imagine the poet must have intended; *i. e.* Milan, *thy country shall never see thee again: thou shalt never live to go back thither*. THEOBALD.

236. Should not this begin a new sentence?

Plead is the same as *plead thou*. TYRWHITT.

So I have printed it. STEEVENS.

253. ———*include all jars*] Sir Thomas Hanmer reads, *conclude*. JOHNSON.

To *include* is to *shut up*, to *conclude*. So, in *Macbeth*:

“——and

“——and *shut up*

“In measureless content.”

Again, in Spenser's *Faery Queen*, B. IV. c. 9.

“And for to *shut up* all in friendly love.”

STEEVENS.

THE END.



Surely Prospero's meaning is: "I will relate to you the means by which I have been enabled to accomplish these ends; which means, though they now appear strange and improbable, will then appear otherwise." ANONYMOUS.

292. ———*Coragio!*] This exclamation of encouragement I find in J. Florio's *Translation of Montaigne*, 1603:

"———You often cried *Coragio*, and called ça, ça." Again, in the *Blind Beggar of Alexandria*, 1598.

STEEVENS.

304. ———*true:—*] That is, *honest*. *A true man* is, in the language of that time, opposed to a *thief*. The sense is, *Mark what these men wear, and say if they are honest*. JOHNSON.

305. ———*and one so strong*
That could controul the moon,——] From Medea's speech in Ovid (as translated by Golding) our author might have learned that this was one of the pretended powers of witchcraft:

"——and thee, O lightsome moon,

"I darken oft, though beaten brass abate thy peril soon." MALONE.

316. *And Trinculo is reeling ripe; where should they*
Find this grand LIQUOR that hath gilded them?]

Shakspeare, to be sure, wrote—grand 'LIXIR, alluding to the *grand Elixir* of the alchymists, which they pretend would restore youth, and confer immortality. This, as they said, being a preparation of gold, they called *Aurum potabile*; which Shakspeare alluded to in
the

the word *gilded*, as he does again in *Antony and Cleopatra* :

“ How much art thou unlike Mark Antony :

“ Yet coming from him, that *great medicine* hath

“ With his tinct *gilded* thee.”

But the joke here is to insinuate that, notwithstanding all the boasts of the chemists, sack was the only restorer of youth and bestower of immortality. So, Ben Jonson, in his *Every Man out of his Humour* :—
 “ Canarie the very *Elixar* and spirit of wine.” This seems to have been the cant name for sack, of which the English were, at that time, immoderately fond. Randolph, in his *Jealous Lovers*, speaking of it, says, —“ A pottle of *Elixar* at the Pegasus bravely caroused.” So again in Fletcher’s *Monsieur Thomas*, act iii.

“ —Old reverend sack, which, for ought that
 I can read yet,

“ Was that philosopher’s stone the wise king
 Ptolemeus

“ Did all his wonders by.” —

The phrase too of being *gilded* was a trite one on this occasion. Fletcher, in his *Chances* :—“ Duke. *Is she not drunk too?*—Whore. *A little gilded o’er, sir; old sack, old sack, boys!*”

WARBURTON.

As the alchymist’s *Elixir* was supposed to be a liquor, the old reading may stand, and the allusion holds good without any alteration.

STEEVENS.

321. ——*fly-blowing*.] This pickle alludes to their
 plunge

plunge into the stinking pool ; and *pickling* preserves meat from *fly-blowing*. STEEVENS.

323. ———but a cramp.] *i. e.* I am all over a cramp. Prospero had ordered Ariel to *shorten up their sinews with aged cramps*. *Touch me not* alludes to the soreness occasioned by them. In the next line the speaker confirms this meaning by a quibble on the word *sore*. STEEVENS.

E P I L O G U E.

Line 10. *WITH the help, &c.*] By your applause, by clapping hands. JOHNSON.

Noise was supposed to dissolve a spell. So twice before in this play :

No tongue ; all eyes ; be silent.

Again :

———hush ! be mute,

Or else our *spell is marr'd*.

STEEVENS.

15. *And my ending is despair,*

Unless I be reliev'd by prayer,] This alludes to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them. WARBURTON.

THE END.

Reasons for Printing this WORK, and Observations on it's Propriety.

In the first Place, The Publisher is ambitious of producing a Work which may attract the admiration of all Europe, in hopes of deriving a proportionate share of reputation and advantage to himself; he, therefore, fixes on our immortal Dramatic Bard.

Secondly, A polite and well-informed Class of Readers having declared it as their opinion, that SHAKSPEARE has been *illucidated* into *obscurity*, suggested first the design of printing his Plays, *entire, cleared* from the incumbrance and interruption of Notes.—The text of Dr. JOHNSON, and Mr. STEEVENS, is consequently preferred, which, as Mr. MALONE observes, seems now, indeed, *finally settled*, by a diligent collation of all the old copies hitherto discovered, and the judicious restoration of ancient readings.—The rejection of all Notes, *from the page of the Text*, is even approved by Dr. JOHNSON himself, who says, that “The reader is seldom pleased to find his
“opinion anticipated—it is natural to delight more in what we find,
“or make, than in what we receive.—Judgment, like other facul-
“ties, is improved by practice, and its advancement is hindered by
“submission to dictatorial decisions.”

In order to obviate every possible objection, and to accommodate this Edition to the taste of every reader—the *Prefaces, Introductions, Advertisements*—the *historical and literary information* of every Editor of SHAKSPEARE, of which there have not been less than *eight*, as well as the Notes and critical Illustrations of every *Commentator*, of which there are upwards of *thirty*—will be printed in a *distinct, compact, and clear point of view*, referring familiarly from Text to Notes, and from Commentaries to Text, by the mode of printing—so, that in fact, this Edition will comprise the *labours* of *eight* EDITORS, and the *elucidations* of, at least, *thirty* ANNOTATORS.

As to the Embellishments, they will be new and magnificent. The Public have much to expect from the superior talents of Mr. LOUTHERBOURG—his having long lived in habits of intimacy with Mr. GARRICK, his familiarity with the stage, and dramatic effect, added to the RENOWN he has acquired in *every line* of his profession, promises to soar still higher on the present occasion.

The Engravings of Mr. BARTOLOZZI are secure of praise and admiration in every part of the world; and the rest shall be as near his standard of merit, as the Artists of England and France can produce.

Such is the design, and the Publisher confidently hopes, that the execution of it will transcend his feeble description.—He is aware of having many impediments opposed to its circulation, through the usual channels of the trade; he foresees a host of foes, and the powerful opponents with whom he must, in consequence, have to combat—but, shielded as he is by a firm resolution, and the spirit of his cause, he will boldly meet his adversaries, and vindicate his claim to public protection.

JOHN BELL.

A LIST of AUTHORS contained in BELL's
beautiful EDITION of

The POETS of Great-Britain,

Which comprises the POETICAL WORKS complete, of every Author of eminence, from CHAUCER, inclusive, who died in the year 1400, to CHURCHILL, inclusive, who died in the year 1764, with the Life of each Author in the first Volume of their respective Works.—Prices of complete Sets to be had of the Publisher, *British-Library, Strand.*

Complete Sets, one hundred and nine volumes, neatly	£	s.	d.
sewed and titled	8	8	0
Ditto, Calf, double lettered	12	12	0
Ditto, Calf, gilt	13	13	0
Ditto, Calf, gilt, elegantly marbled and registered	16	16	0
Ditto, bound superbly in Morocco, gilt edges	33	0	0

CHAUCER . . . 14 vols	£1	1	0
SPENSER 8 do.	0	12	0
DONNE 3 do.	0	4	6
WALLER 2 do.	0	3	0
MILTON 4 do.	0	6	0
BUTLER 3 do.	0	4	6
DENHAM 1 do.	0	1	6
COWLEY 4 do.	0	6	0
DRYDEN 3 do.	0	4	6
ROSCOMMON . . . 1 do.	0	1	6
BUCKINGHAM . . . 1 do.	0	1	6
KING 2 do.	0	3	0
PRIOR 3 do.	0	4	6
LANSDOWN 1 do.	0	1	6
POMFRET 1 do.	0	1	6
SWIFT 4 do.	0	6	0
CONGREVE 1 do.	0	1	6
ADDISON 1 do.	0	1	6
ROWE 1 do.	0	1	6
WATTS 7 do.	0	10	6
PHILIPS, J. } 1 do.	0	1	6
SMITH }			
PARNELL 2 do.	0	3	0
GARTH 1 do.	0	1	6
HUGHES 2 do.	0	3	0
FENTON 1 vol.	£0	1	6
TICKELL 1 do.	0	1	6
SOMERVILLE . . . 2 do.	0	3	0
POPE 4 do.	0	6	0
GAY 3 do.	0	4	6
BROOME 1 do.	0	1	6
YOUNGE 4 do.	0	6	0
SAVAGE 2 do.	0	3	0
PITT 1 do.	0	1	6
THOMSON 2 do.	0	3	0
PHILIPS, A. . . . 1 do.	0	1	6
DYER 1 do.	0	1	6
WEST, GILB. . . . 1 do.	0	1	6
LYTTLETON 1 do.	0	1	6
HAMMOND, } 1 do.	0	1	6
COLLINS, }			
MOORE 1 do.	0	1	6
SHENSTONE 2 do.	0	3	0
MALLET 1 do.	0	1	6
ARMSTRONG 1 do.	0	1	6
GRAY, } 1 do.	0	1	6
WEST, R. }			
AKENSIDE 2 do.	0	3	0
CUNNINGHAM . . . 1 do.	0	1	6
CHURCHILL 3 do.	0	4	0

In all one hundred and nine volumes, including fifty Author being every English Classic published within a series of four hundred years.

Any Author or single volume may be had separate price Or Shilling and Sixpence each sewed.

Johnson, Samuel, 1709-1784

Annotations upon Romeo and Juliet and Two gentlemen of Verona

London 1787

P.o.angl. 360 r-58

urn:nbn:de:bvb:12-bsb10749375-4